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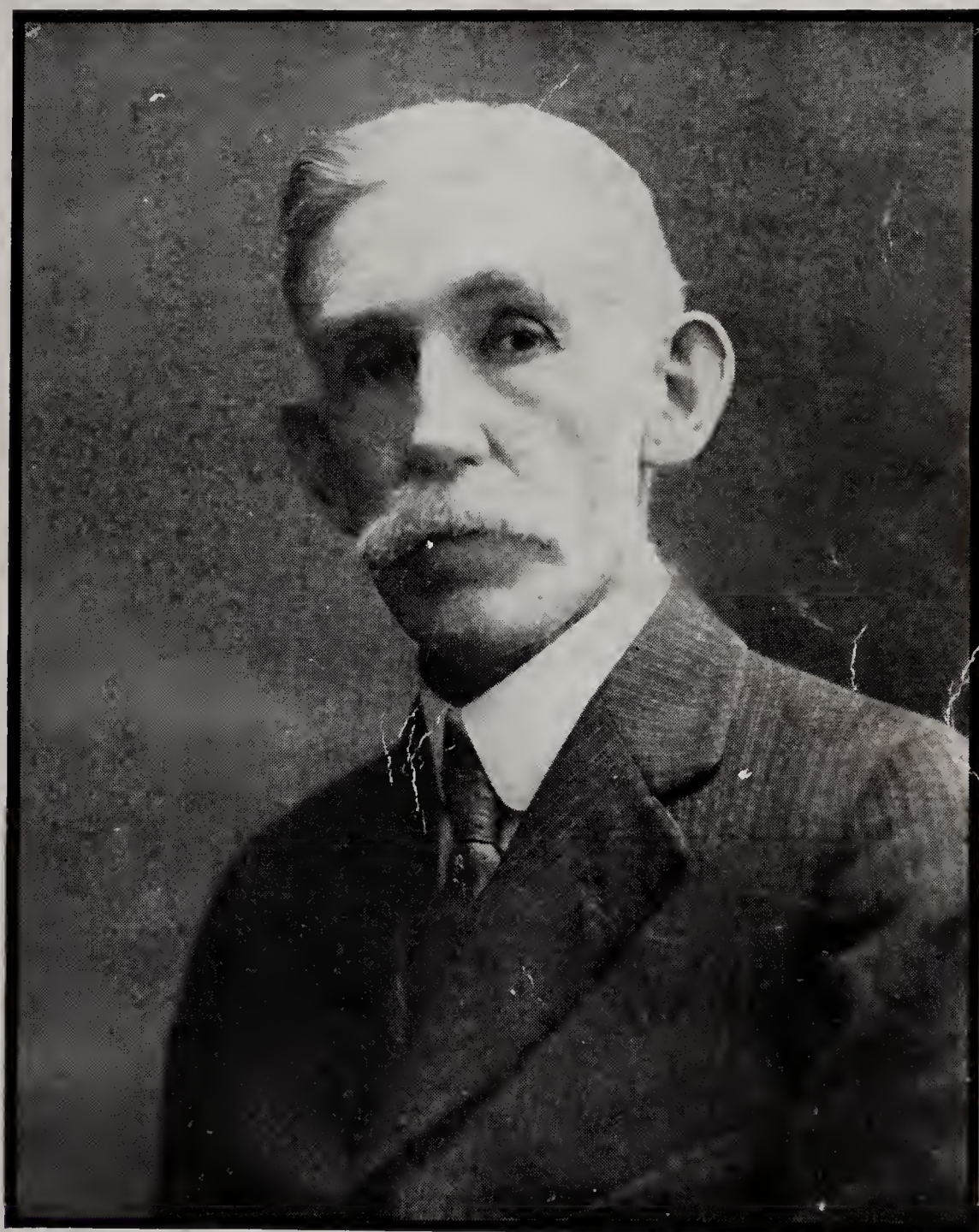
January 1953

Vol. 10 No. 1

Whole No. 37

The *100m
1mm*
Essay Proof Journal

Devoted to the Historical Background of Stamps



Marcus Wickliffe Baldwin, 1853-1925
Bank Note Engraver

Official Journal of the Essay Proof Society

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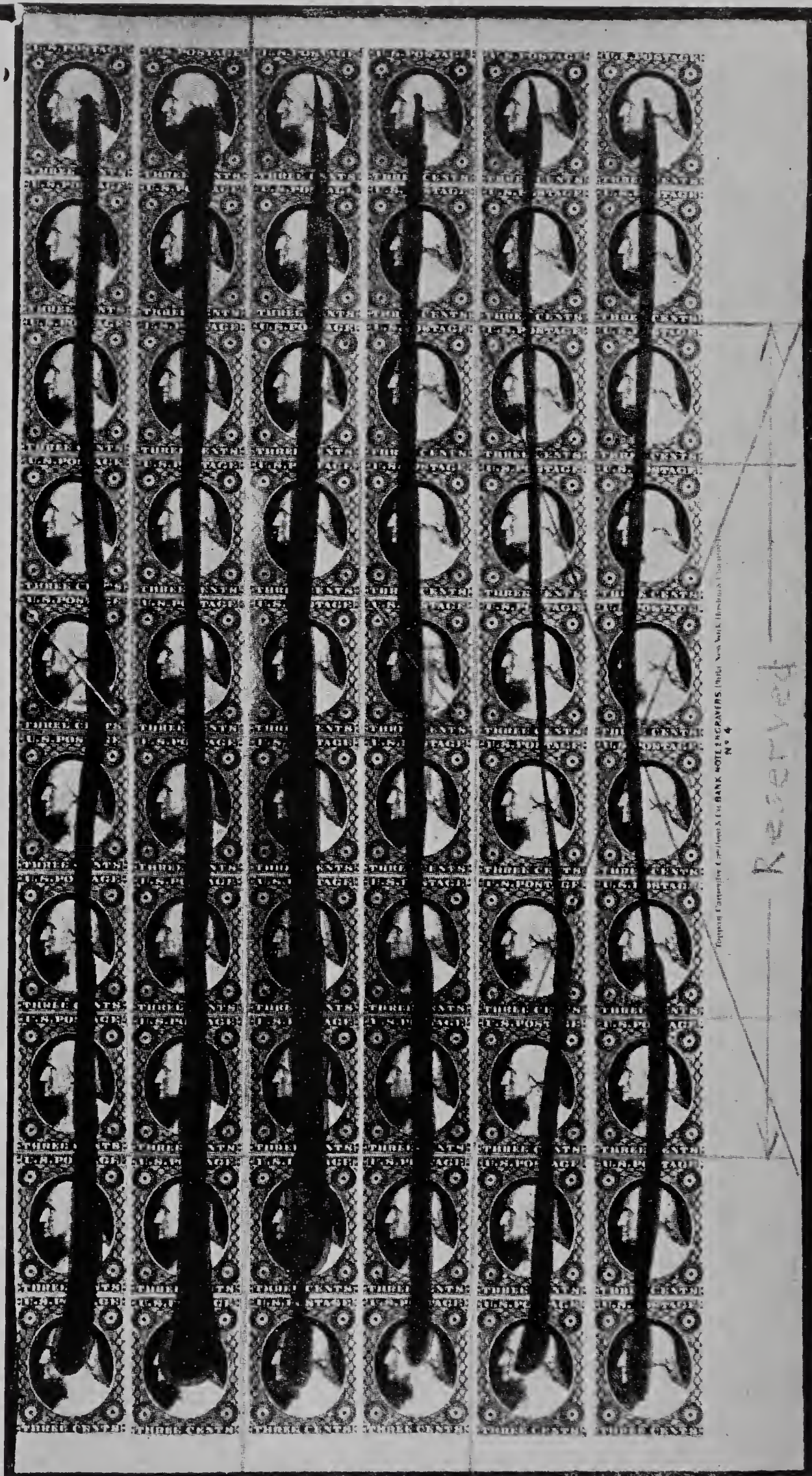
Or

Top block of 12 \$450.

See

Dr. Chase's book, p. 169,
and Stamps,

July 15, 1950.



Reserved

Clarence W. Brazier

415(J) Lexington Ave., New York 17, N. Y.

The Essay Proof Journal

Vol. 10, No. 1

January, 1953.

Whole No. 37

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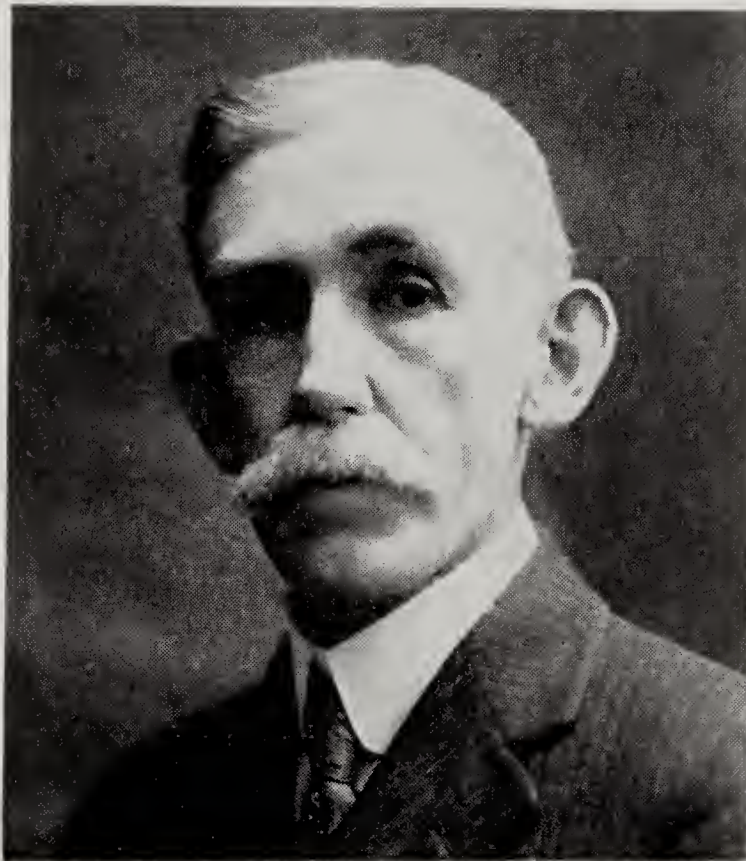
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Marcus Wickliffe Baldwin

Bank Note Engraver

By Thomas F. Morris



Marcus Wickliffe Baldwin, 1853-1925

We find in our time and in other periods of our national life certain men who have added lustre to their names. Faith in themselves, their indomitable spirit and will to succeed, and a determination to attain their goal in a field of endeavor to which their early lives were dedicated can in most cases be considered as controlling factors in their success. They have reached it because of resolute courage, fortitude of purpose and an inherent quality of humility. Many of these same men have gained for themselves additional laurels by dedicating their lives to religious thought and implanting in the hearts of many the seed for useful and righteous living.

Marcus Wickliffe Baldwin, bank note engraver, was a person possessing such attributes. To a great many of our readers the name of Marcus Baldwin means little. A few know of his work in engraving stamps and currency for our Government, and of his eminence in that profession. Were Marcus Baldwin alive today and asked what phase of his life was of the greatest importance, he would consider as secondary the part he played in the bank note business. His profession became secondary in his scheme of things in working out life's problems and represented only a means to an end in providing for a greater work. His creed was to live a life of sacrifice and devotion to his religious affiliations, to his family and his friends, and lastly to his many charities, to which he gave bountifully throughout his life.

The day by day happenings in the life of this man recorded in his diaries from the years 1874 through 1924 prove his ardent desire to do good, to be helpful to others both spiritually and financially. For over fifty years he labored with his graver. Measured with the times, he received fair compensation for his endeavors, but due to his generosity and help to others he left as an estate little more than at the period he entered life. It was the way he desired it, and who should question his sincerity of purpose?

This tribute should be paid to Marcus Baldwin and the story of his life and work made known. More so, that members of our Society and others may be given an opportunity to learn about this unusual personality, his career and his deep religious thinking and beliefs. There is a further purpose for writing this biography. Some parts of his life and this story bear upon his relationship in his bank note career with members of the Morris family, and this in itself kindles the writer's interest. Marcus Baldwin and Thos. F. Morris Sr. knew each other from boyhood when both were apprentices in the bank note business, though each began his career with separate companies. This close friendship continued through the years—to 1898—when Tom Morris Sr. passed to the great beyond. So much could have been told the son of Tom Morris concerning their early days when struggling to gain recognition and a name for themselves, and especially concerning the later period when they both came together in Government service.

It is a great disappointment to the writer that the paths of Marcus Baldwin and his own did not meet when opportunities were afforded. But fate decreed otherwise. Had this taken place it would have without doubt developed into a close and fruitful friendship; their mutual interests would have made available much information bearing upon matters of the bank note business several decades ago. Unfortunate it is, indeed, that some parts are now forever lost.

Less than ten miles separated their respective homes after his retirement from Government service, but the writer had no knowledge of it. Marcus Baldwin had an insatiable desire, whenever he could get away from his work, to spend his leisure hours later in life on the shores of Lake George, N. Y. He loved the waters of the lake and the hills and valleys which surrounded it. Here it was that the writer spent his vacation days within a dozen miles of Baldwin's summer cottage where, had they met in that garden spot, this great engraver could have disclosed events of the past and the momentous days spent together with the writer's father at the Bureau of Engraving & Printing in Washington during the year 1897.

His Early Life

Marcus Baldwin was born in Irvington, N. J., on March 31, 1853. The record shows that his forebears on his maternal side date back to the seventeenth century. (Of his paternal ancestry little is known.) He was a direct descendant of a James Morgan born in 1607 in Wales, who came from Bristol, England to Boston, Mass. in April 1636. His great-grandfather Nathan Morgan, born in 1758, was a fife-major in the army of the American Revolution. His grandmother Abigail Morgan, born September 26, 1783, married Ezra Chapman, of which union his mother Abigail G. Chapman was born November 29, 1812, and married his father Wickliffe M. Baldwin. He was also a direct descendant of Robert Chapman, one of the first settlers of Saybrook, Conn. Born in 1616, he came from Hull, England to Boston in 1653. Marcus' great-grandfather Ezra Chapman, born August 10, 1749, was an ensign in the Revolutionary War. Marcus Baldwin was proud of his Anglo-Saxon heritage and especially the parts that both branches of his mother's family played in the Revolution.

His parents were deeply religious and God-fearing people. As the young man grew in stature, rarely was there a Sabbath that he did not accompany his mother and father to their church of worship; and from that period to a few weeks before his death the Sabbath Day found him in some church of worship regardless of where he might be located. A story is told of an incident at the Bureau of Engraving & Printing in later years. The Engraving Division was requested by the Director to work on Sundays to get out one of the Liberty Loan bond issues. When informed of this order Baldwin straightforwardly went to the Director and told him that Sundays were reserved for him for worship; that he never before had worked on a Sunday and he didn't believe he would begin at his time of life.

It cannot be said that Marcus Baldwin had any real advantages during his early life, except those measured in terms of care and devotion and proper direction given him

by his mother and father. The days of his childhood were happy ones both at home and at school. Through life he cherished the memories of the days during the Civil War period when with his young companions he roamed the countryside, took long walks over and through the Orange Mountains and participated in an occasional crabbing expedition to Newark Bay. He always took his sketch book along, for he had a talent for drawing, and this brought him nearer to nature than the average boy of his age. He would often carry his pad and pencil to the nearby farms where there was an occasional pond and sketch some piece of landscape that inspired him.

His family did not send him to a private school after completing the grades. Later in life he realized he lacked in many respects certain essentials of an educational background. He had a great desire to improve his mind and gain for himself knowledge of which he was deprived early in life. He acquired books on subjects of higher learning and diligently read each one from cover to cover. Whenever subjects were discussed by his business associates of which he had scant knowledge he would hasten to some bookshop and purchase whatever there was available on the particular subject. He was an avid reader. English literary writers and others prominent at the time in America excited his interest. His library contained hundreds of books on subjects from political science to medicine, as well as many more dealing with religious questions. To this number must be added many on the subject of art and its various branches, such as engraving, water color painting and kindred subjects.

His Artistic Talents Lead Him Toward Engraving

Having finished his schooling, his one ambition was to take up employment whereby he could make a living and become self-supporting. He realized that whatever was taken up there would be a long period of apprenticeship at meagre wages. His interest was in art, and his one desire was to obtain a position in some line of work by which his artistic talents could be utilized to the best advantage. Naturally, his parents were also interested in placing him with a concern where in time such talents could be developed. His father's connection with the bank note business dated back to employment with Rawdon, Wright, Hatch & Edson, and at this period he was employed as a transferer with the National Bank Note Company. Marcus Baldwin therefore was brought up from his youth in the atmosphere of the bank note business. His father had acquaintances among the personnel of that profession and considered the possibility of his son's making a connection with a company then most prominently identified with that type of business—either the American or the National. Both companies were doing work for the U. S. Government as well as foreign governments and his father believed that his son's future would be secure if he could be placed with either company.

His father's knowledge of the great strides the National had made during the few years they had then been in business, and the excellent craftsmen in its employ as well as the men directing the company, were the deciding factors for his son to make application as an apprentice engraver with that concern. His father was friendly with James Macdonough, Secretary of the National. Mr. Macdonough was a brilliant designer. He had grown up in the bank note business and his long experience placed him as one of the top men of his profession. Marcus' father knew there was no better approach. Following a visit with Mr. Macdonough his father was requested that Marcus come in and see him at 1 Wall Street, New York City, and bring specimens of his drawings; he would look them over and discuss the matter of possible employment. This Marcus did. Mr. Macdonough talked with the young man about the engraving business, the long, hard years of apprenticeship, and the length of time it would take following this period for an engraver to become a top line man. This news was not too discouraging to the boy, for by this time he knew what he wanted. Designing was not the part of the business he was particularly interested in—it was engraving; and if he could engrave subjects of farm scenes, and allegorical figures similar to the specimens of the engravers' work Mr. Macdonough showed him, that was what he wanted.

Employment With the National Bank Note Co.

Within a few days, Marcus submitted samples of his artistic work so that others might view and judge it. He was informed that if the department head and the President approved, and his letters of recommendation were satisfactory, he would be taken on as an apprentice engraver on a probationary basis. It did not take long for him to present letters of recommendation from his pastor and personal acquaintances of long standing attesting to his moral character. This was a prerequisite by all such companies before they would consider an applicant. It was quite obvious that on account of the character of their work they desired to be dead sure that the young man had a background of integrity and was of high moral standing.



Specimens of his Lettering as an Apprentice Engraver

Marcus was first placed in the letter engraving department. There is no record of the amount of weekly pay at which he began; but judging from the compensation paid at the time it is doubtful if he received more than \$3.00 per week as an apprentice. After a few months, letter engraving became very distasteful to him. His one great desire was to engrave pictures, no matter what. When he saw the Secretary of the Company he told him, if it could be arranged, he would like to be transferred to the picture department as his talents were along entirely different lines and he knew he could in a reasonable time master the pictorial art. He was then interviewed by Alfred Jones, the eminent picture engraver, and head of that department. Mr. Jones was so impressed with his sincerity and his desire to learn picture work he was willing to teach him and so informed his superior. Marcus was thrilled upon receiving word approving his transfer, and so it was that his career as a picture engraver began.

Mr. Jones informed the young man that to become successful in the line of picture work he must give serious study to the arts and suggested that he attend some art school. This was real guidance to Marcus, because art study was something he always desired to take up but had not the means or had not met the person to give him advice on the subject. What sound advice it was to have started him on his chosen path! Had it not been so, he would likely have groped along haphazardly, hoping that at some future time the opportunity and the way would open up for him. In the early days a real interest was taken in boys by men who had risen to the top in the bank note business, for they knew that to have others follow in their paths and take over their work, a firm foundation must be laid before the youngster could attain any measure of success. These men were intensely interested in their craft and desired younger men to succeed them, because failing this the business of bank note engraving would fall to pieces. So many of these men held their companies in sacred trust and served with high devotion.

Art Studies at Night School

The National Company had so expanded their business in the late sixties that the engraving and printing departments had to find larger quarters than they had at 1 Wall Street and for this reason they rented the top floor of Cooper Union. This was the location when Marcus joined the Company in 1869. Not far away, at Twenty-third Street and Fourth Avenue, was the Art School of the National Academy of Design, and here it was that Marcus chose to pursue his art studies after his day's work for the Company.



Baldwin's Commutation Ticket between Newark and Jersey City, 1872

Back in the seventies and for many years thereafter industrial establishments worked six full days a week with only four holidays during the year, and the National was no exception. Marcus had long, hard hours. He was required to travel to and from his home, then in Newark, N. J., each day, using the horse drawn street cars to the Newark railroad station, the train to Jersey City, and from there the Hudson River ferry, and after reaching New York similar street car transportation to Astor Place. He worked all day, took up his studies at the Art School in the early evening and returned home late at night. This continued for many months; but Marcus had a will to succeed and the confidence that he would master the art of picture engraving.

He started as a student in the antique class, drawing from plaster casts. Within a few months he mastered light and shade, which is so highly important in producing effects in intaglio engraving. He then advanced to the life class where he continued his studies of the figure, and occasionally drew from draped models. He realized that the harder he worked on the fundamentals of engraving and on his art courses the sooner his work would reach the point of improvement and gain the recognition of his superiors, and that he would then be given subjects to engrave, leading to higher pay.

Makes Rapid Progress in Pictorial Engraving

Both Mr. Macdonough and Mr. Jones took a personal interest in the lad, were interested in his advancement and helped him as much as their time permitted. Others who were advanced in the engraving arts with the Company, such men as Louis Delnoce, Joseph P. Ourdan, W. E. Marshall, Joseph Ives Pease and Christian Rost, took a kindly interest in the boy; they demonstrated the different techniques, such as preparing the die for etching, the process of biting in the design on the wax ground and the further processes to obtain the deep recessed lines necessary to obtain color in the finished work. He had specimens of other engravers' work, some of which were given him—others in the Company's files—work in different stages of development—to guide him in gaining knowledge and a thorough understanding. He was not satisfied, as time went on, to stick to picture work, but desired to explore the more exacting and painstaking line of portrait engraving. From his youth he enjoyed making sketches of people—some in pencil, others in wash, and because of his great love for doing portraits he had a distinct advantage and learned rather rapidly the fundamental principles of cutting a portrait. For the average engraver it takes fifteen or more years before he is able to execute a creditable portrait, a product which his employer could use in a competitive business such as existed in the sixties and seventies of the past century. Marcus worked diligently for the next few years on both picture and portrait engraving. He had developed his picture work to

such a point that the company used much of it on bond and stock certificates as well as revenue stamp work for the Government.

This is attested to by a letter of commendation Mr. Macdonough addressed to Marcus, then a lad of eighteen, on December 22, 1871, less than two years from the time he entered the National's employ. It reads as follows:

No. 1 Wall Street
New York, Dec. 22d, 1871

My dear Marcus,

It gives me much pleasure to be able to say, that the steady improvement you have made in engraving during the past year is a cause of satisfaction to the Company; your salary will be slightly increased, and we beg you to accept the enclosed \$50 as a "Merry Christmas" with our best wishes for your future advancement and welfare.

Yours truly,

J. Macdonough
Sec'y.

Marcus never forgot Mr. Macdonough's magnanimous expression of appreciation of his services. It made a deep and lasting impression upon him, and was to be matched many times in future years by similar gracious acts on his own part when the opportunity was presented to him of helping deserving young men in his employ.



Examples of early Pictorial Engravings, for the National Bank Note Co.

Marcus Baldwin acquired a vast amount of knowledge during the eleven years he was with the National. His work a few years later was so well executed there is reason to believe that he absorbed a great deal from the older men around him. The five years preceding his twenty-seventh birthday were important ones for him, for during this time he had gained great knowledge and had cut and etched a great number of excellent vignettes, one or two specimens of which are here reproduced.

Approximately a year before he resigned from the National some of the men in the engraving division were called together to have a photograph taken and as far as is known this is the only group photograph of these engravers that exists. Fortunate it is that we have this record, as well as evidence as to its approximate date.

A former engraver at the National, W. Ponickau, went to London, England, to work for Waterlow & Sons. In April 1879 he wrote Marcus Baldwin thanking him for sending the photograph of his former associates at the National. By this letter the date the photograph was taken (previously unknown) can be established as having been sometime during the year 1879. A transcript of the Ponickau letter follows:



The Art Department of the National Bank Note Co., 1879

Left to right:—Richard Berry, Thomas J. Gleason, James Macdonough, Christian Rost, Alfred Jones, Marcus W. Baldwin.

London, April 12, '79

Dear friend
Mr. Baldwin!

I consider it was one of the happiest moments in my life when I received your kind letter with New Years Card, and one hour later the photograph with the dear well-known faces,—how very pleased I was—you can not think, and surprised too, because it was more than I expected.

The photograph is very good indeed, the whole attitude first-rate in the view, and every face remarkably well in expression, I often look at it and remember all the hours we were together, and I am so *very* thankful for it. I did not know Thomas Gleason went to Engraving, as I saw him last in the Office that time I left.

Many thanks to you also for all the other news. I was so glad to hear you all were quite well, but very sorry that Mr. Conkey has been so ill, I hope he is quite recovered by now.

As Mr. Richard Berry boards with you in Newark so you have always nice company and it makes the journey to and from business pleasant; I only wish business would not be so dull, but it is here just the same as in New York, and in France and Germany not a bit better. Anyhow, we must hope there will come a better time again.

So I wish you and all the other Vignette Engravers from the National B. Note Company the best now that they are engaged in the new combine—American Bank Note Company.

Especially for you, will you allow me to make a remark?

You got the best chance to learn all about "Transferring" from your dear father, and if I were you, I should not neglect that and would learn as much as I possibly could about it. For instance, our transfer-men here in London are rather a rude and sometimes careless sort of men; if they spoil a die

it is always a "bad engraving," so I should be happy if I understood something about transfer, as it would save a lot of regular vexation.

As for me, I have been *seriously ill* lately with bronchitis for a long time. I suppose it is the English climate, which I find does not agree with me as well as the American climate,—but I am all right now; I would have written to you a good time before, if I had not been so bad.

I am always delighted if I find in the English newspapers something about America, but they bring so little, and even the "London Times" has few articles on this subject that I should be only too glad if you would send me from time to time one of any Republican New York newspapers, I will send you, if you like a London paper in exchange, or pay the expense at the end of the year.

Give my best regards to your father and mother, and remember me kindly to Mr. Conkey's folks, and especially to all Vignette Engravers I know, and write soon again.

Hoping this may find you quite well I remain myself

Your friend,

W. Ponickau

Please tell Mr. Rost, that he will soon have a letter from me.

Decides to Go Into Business for Himself

One must remember that all his colleagues in the engraving business and those intimately acquainted with his background during these very early days have, like himself, long since passed on, and it is impossible to get all the facts and circumstances which brought his employment with the American Bank Note Co.⁽¹⁾ to a close on March 20, 1880. We must conclude that he foresaw greater possibilities when he decided to go into the engraving business for himself. Certainly it was not for the reason of the distances he traveled, because less than eleven months previously (April 8, 1879) he was moved from Cooper Union to the new quarters of the American Bank Note Co., at the corner of Broadway and Liberty Street.

He formed an association with Thomas J. Gleason, who also had been employed by the National. Gleason and Baldwin were about the same age, and having served over ten years together they both had a fair knowledge of the bank note business, the one a designer-engraver and the other an engraver, and believed there were excellent possibilities in specialty work.

The two partners in this new enterprise, styled *Baldwin & Gleason*, did not find quarters to "hang up their shingle" until May 22, 1880, when they located at No. 7 Warren Street, New York City. Marcus left the American Company's employ on March 20th of that year (Gleason about two months later) and worked at home until he moved into the quarters on Warren Street.

Prior to his taking leave from the American, Marcus made inquiry of certain engraver friends if they could assist him in securing commissions were he to leave the Company. Such inquiry led to a reply from one of his friends, S. A. Schoff, reading as follows:

Newtonville, Mass.

March 9, 1880

My dear Marcus:

Your note was received in due time, but I have been waiting until I could say something positive before writing a reply.

I can say now if you would like I can give you to do a nice profile portrait from an old fashioned crayon drawing about a third the size of life. The face is quite good; it is a portrait of a noted lady in Gen. Washington's time. The size of the engraving is 6 inches by 4¼. It is a subject you can't make a very good thing of. The price to be paid for it will be \$225. A machine line might possibly be used in the drapery, if thought necessary.

You can't put your name in it as yours.

After that is done I can undoubtedly help you to more work for yourself.

There are two other portraits to be done for the same party I have engaged of which I want to get done as I have since engaged to do a large plate. Don't say anything to Skinner about this; when I see you I will tell you why.

(1) The National Bank Note Co. and the American Bank Note Co. were consolidated on Dec. 27, 1878, and moved their operations to 142 Broadway, New York City.



**First Engraving Quarters of Baldwin & Gleason, 7 Warren St., New York
From a Wash Drawing, presumably by Marcus Baldwin**

The proof you sent me shows a very great improvement since the last work I saw of yours. It does you great credit. I like it all very much except the face; that looks peppery. You seemed to have tried earnestly, but a little timidly; but you gained something else of more value than mere flesh work and that is the expression. I have scarcely seen a bank note face having so good a one. I don't know that I could engrave a figure so well.

You don't say you shall leave the Bank Note employ, but that you "expect to." I think you will not regret it if you do leave.

Will you be so kind as to ask Mr. Rost if he will draw an outline of the way to use the rockers, mezzotint tool, I bought of him, by means of a rod fastened on a table; he said to me he would do so if I wished it.

I shall be very glad to hear from you, Marcus, at any time, and will call to see you when I go to New York.

Give my regards to Berry. I forgot his surname, and to Tommy, if he isn't too much a man to answer to his old name.

Very truly yours,
S. A. Schoff

His first commission as recorded in his diary was that on March 22-23 he "worked making a drawing for a chapter plate for Mr. Baird", and delivered the plate on April 12th. Two days later (April 14th) he started to etch a portrait for Mr. Schoff, referred to above, who was then considered by his contemporaries as one of the finest engravers of his time. Mr. Schoff was Marcus Baldwin's senior by many years. A close friendship grew up between the two engravers and this association continued until Mr. Schoff's death early in the 20th Century.

In the beginning the partners had little capital to buy the necessary equipment for such a venture. For instance, to do some ruling for the background of "Mrs. Goodrich's" portrait for Mr. Schoff, Marcus had to make three trips, a distance of twenty miles each way by train, to Plainfield, N. J., to use a ruling machine owned by G. F. C. Smillie. To obtain a progress proof of his work on the same portrait he came to New York and used a hand press owned by a friend in the lower part of the City.

On May 17th of that same year (1880) Tom Gleason left the American and immediately launched into the designing, engraving and selling end of the new business. Between them they did well. Business flowed in during the next few months from designing and engraving frontispieces of hotel booklets, elaborate dinner menus, book plates and advertising cards, along with portraits. At the time, this type of engraving was the only means available for reproduction, and a good craftsman had much of this sort of work available to him. Through the good offices of J. E. Kelly, artist-sculptor, an order was received



**"Commodore Perry at Lake Erie," after a Painting by J. E. Kelly
Engraved by Baldwin when he was about 27, for Scribner's**

by the firm from Scribner's to engrave a picture executed by Kelly of "Commodore Perry at Lake Erie." Among the effects of Mr. Baldwin were found progressive proofs of this engraving. He was then only 27 years old; and as a specimen of his craftsmanship there is here illustrated the finished engraving of this memorable scene. Marcus Baldwin had travelled a great distance in the profession from the apprenticeship stage but a few years before. It is interesting to record that for their portrait work they received, according to the size of plate, from \$150 to \$200 apiece.

Not many months following their initial business venture, the partners found it necessary to engage additional help and added to the force an engraver, a printer and an office boy. Marcus no longer was required to travel long distances to find a ruling machine, a proving press, or a printing press, for now they had sufficient work to keep another engraver busy and from their surplus were able to purchase such equipment.

In many of the loft buildings in those days there were no central heating facilities. The tenants of necessity installed pot-bellied stoves to heat the premises. Marcus tells in his diary the chore of putting in two tons of coal for the coming winter months.

I now bring our readers down to the year 1883. One of the first entries in the engraver's diary of that year states that the partners "had our property insured for one thousand dollars." In August of the same year a room was found on Cedar Street where they were able to secure steam power for \$12.00 per month, and Tom Gleason rented it from the first of September.

(To be continued.)

Argentine Counterfeit Proofs of 1888-1910 Issues

By Clarence W. Brazer, D.Sc.

Occasionally there may be offered for sale lithographed offset imitation essays and proofs of Argentine line engraved postage stamps of the issues from 1888 to 1910 that were not printed from the engraved stamp dies or plates. In order that our readers may be not misled in the purchase of these lithographed counterfeits, the following information is published.

In "Catalogo de los Sellos Postales de la Republica Argentina y Sus Derivados, Enero 1939" by Victor Kneitschel of Buenos Aires, we read in the section entitled "Ensayos y Pruebas de Matriz," at the bottom of page 141:—

"Approximately five years ago (1934) there appeared on the Paris and Hamburg markets, collections of Argentine 'trial stamps' counterfeited by lithographic methods; these are of the issues 1888/91, 1892/98, 1899/1903 and 1910 Centenary commemorative issue. The color variations and shadings thereof in these counterfeits reached a total of 400."

It is said that these lithographic offset prints from line engraved stamps were made about 1925. The designs are not clearly printed and have a fuzzy appearance, unlike proofs which should be clear and finely printed from engravings.

What purported to be a complete collection contained over 3,000 varieties with each design in 14 colors mounted on large album leaves. It was marketed in London before 1940 for about \$125. It came to me with a collection of genuine proofs and I gave it away simply as fantasies I would not sell. It contained about 476 single varieties with wide margins simulating die prints, about 700 blocks of four or 2828 simulations of plate proofs, including 28 essays in 14 colors of only two essay designs for unissued stamps. In all, the lot seen contained about 3304 designs.

The distinctive paper on which this entire lot was printed is a very white vertically laid paper .003" thick with watermarked wire marks 1 mm apart. This variety of paper is not known to have been used for any genuine proofs.

Each design was lithographed in 14 single colors, no bicolours being known. The colors recorded are:—

1 k/2 dull dark red.
7 m/2 dull dusky red-orange.
11 k/o dark orange.
11 m/o dusky orange (brown).
11 m/1 dim dusky orange.
19 i/o deep y-o-yellow.
33 m/1 dim dusky g-y-green.

33 m/2 dull dusky g-y-green.
37 m/1 dim dusky g-b-green.
39 n/1 dim v. dusky b-green.
43 m/2 dull dusky g-blue.
49 m/2 dull dusky blue.
71 i/o deep v-r-red.
71 o/5 slate-black.



162E-A



166E-A

Two 1910 or 1912 essay designs reproduced in this lot, each in the same 14 colors on the same white laid paper, are a 2c design 162E-A of an oval wreath with lettering below, and 166E-A a 10c equestrian statue. These are printed to simulate the genuine die essays, side by side. There is also a 1912 5c flag essay by J. M. Labury "PRO-AVIACION MILITAR."

The simulations of die prints seen include Scott's:—

1891—75, 77, 85, 86, 86a, 2p unissued essay, 87, 88, 88a, 50p unissued essay.
 1892—100, 101, 101 (numerals defaced), 102.
 1899—133, 139, 141, 142.
 1902—143.
 1910—160, 161, 162, 163, 164, 167, 168, 169, 170, 171 (blank value essay), 172, 173, 175, and an essay similar to Scott's type A86.
 1911—177 (blank value essay).

The blocks of four seen are from Scott's numbers:—

1888-90—70, 71, 76, 80, 81.
 1892—91, 92, 93, 94, 95, 96, 98, 99, 99a (15c unissued essay), 100, 101, 102, 103, 104, 105, 114, 115, 116, 117, 118, 119, 120, 121.
 1899—122, 123, 124, 125, 126, 127, 128, 129, 130, 132, 134, 135, 136, 138.
 1910—165, 171.
 174 (in a horizontal block of 3 x 2=6).

Official.

1901—O31, O32, O34, O35, O36.

Belgium's Termonde Commemorative

On August 5, 1920, Belgium issued a 65 Centimes stamp (Scott's Design A56) in honor of the Town of Termonde, which had suffered probably more during World War I than any other in Belgium. Previously, Dinant and Louvain had been so honored, and even Liege, which had experienced little damage in that conflict. Supporting his plea with these facts, Deputy Oscar Vermeersch convinced Minister Renkin that a stamp honoring Termonde should be issued.

The suggestion was approved and the firm of John Enschede & Sons of Haarlem, Holland, was commissioned to manufacture the stamp in bicolor and in the denomination of 20 Centimes. Henry Cheffer prepared the essay; this was approved some time in November, 1919. A copper die which now is in the Postal Museum was engraved.

In the meantime a change in postal rates made necessary a 65 Centimes value for special delivery, and as a 20 Centimes value already existed in the regular series it was decided to issue the Termonde Commemorative in the value of 65 Centimes. Enschede was advised accordingly.

The first printings, due to shortage of paper, were in sheets of 25 subjects, one of which with center inverted (Scott's No. 139a) turned up in the main post office in Gand, and most of them were used for postage; the few remaining came into philatelic ownership. Later printings were in sheets of 100, one of which was printed with center inverted. This sheet, however, was officially destroyed.

Data for this note were taken from an article by Andre de Cock published in the March-April 1952 issue of *Le Philatliste Belge*. The original—in French—includes a very interesting account of the discovery of this error in the Gand post office and how some of the unsold copies were obtained by two philatelists. It also records pedigrees of a number of these great rarities.

--- Monsieur de Cock is Conservateur (Curator?) of the Postal Museum and a prominent Belgian philatelist.—G. W. C.

Principles of Stamp Design

By Oswald L. Harvey, Ed.D.

What is a Postage Stamp?

A postage stamp is fundamentally nothing more than a government tax receipt or certificate, indicating that the person owning it has paid to the public carrier a sum of money entitling him to mail service to the amount indicated on the stamp, without further cost, and in accordance with published regulations of the postal department. It is required that the stamp be firmly attached to the document to be transported, and that, upon acceptance of the document so identified, a proper official of the department will deface or cancel the stamp, thus preventing re-use and indicating that responsibility for service has been acknowledged.

Basic Design Requirements

In view of this functional interpretation of the significance of a postage stamp, it is relatively simple to list the characteristics that are basic to its design.

(1) In the first place, the stamp should be identified as being for postal purposes. Though it may also be used for revenue purposes, if used for postage it should specifically be so identified. Commonly this requirement is satisfied by imprinting on the face of the stamp the word POSTAGE. Latterly, however, the designation has in many cases been omitted, perhaps because covered by postal regulations (e.g., Great Britain since 1948).

Within the limits of postal purpose, the stamp should be further identified by specifying the type of postal purpose—e.g., airmail, postage due, etc. This, too, is customarily effected in part by the use of wordage to that effect.

(2) In the second place, value should be clearly indicated, either by imprinting the value in words or numerals on the face of the stamp, or by the use of some conventional understanding not involving the use of words, such as that a certain color shall represent one value and a different color some other value (see Barbados' first issue), or that the value will be expressed in the watermark (as was originally intended in the Ionian Islands issues). The use of color in connection with value identification is, of course, not a problem in design; but it is well known that, for the convenience of postal clerks, international units are assigned specific colors.

(3) In the third place, the country of origin should, for international purposes, be clearly identified. Again this is usually done through the medium of words, though Great Britain, which has never named the country, uses the monarch's head as an equivalent symbol.

(4) Finally, starting with a portrait or coat of arms or equivalent symbol indicative of the authority of the state, postage stamps have since come to have significance beyond that conveyed in their tax function. They have acquired or had thrust upon them educational or propagandistic features which at times, in fact, bid fair to overwhelm their purely functional significance. As a result, the symbol of authority has been replaced by some design of purely pictorial interest. Nevertheless, it is customary for most stamps to include in their designing some such "subject" in addition to the necessary wording.

Problems of Wording

From the point of view of the designer, then, the essential limitations imposed upon his artistry are those expressed above: he is given a "subject"; he must state in words the postage (and other) purpose of the tax receipt; he must give the name of the country of issue; and he must indicate the value. And all this he must try to get into a space customarily no larger than an inch square.

His biggest problem, of course, is the wording. Consider some of his headaches. The examples chosen are from the Victorian period of the British Empire.

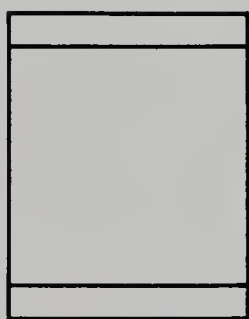
First and foremost is the problem of writing the name of the country. Great Britain presents no problem, for it never printed the country name on its postage stamps. The colonies did, however (with notable exceptions of short duration), and there the problem arises. LAGOS is a short word; while MAURITIUS is a long one. SIERRA LEONE consists of two words of roughly equal length, but NEW ZEALAND is unbalanced in length. NEW SOUTH WALES breaks up neatly into three roughly equal short parts, but PRINCE EDWARD ISLAND makes three long words, and BRITISH COLUMBIA AND VANCOUVER ISLAND is a designer's nightmare.

Second is the wording of the purpose. The customary usage is simply POSTAGE. But sometimes the designer is required to insert POSTAGE AND REVENUE. Some of the Australian colonies preferred the words STAMP DUTY or POSTAGE STAMP, and Canada in 1859 used the phrase PACKET POSTAGE. The first Bahamas issue refers to INTERINSULAR POSTAGE. Great Britain's penny lilac of 1881 even enjoyed the luxury of POSTAGE AND INLAND REVENUE, but of course did not have to worry about putting in the name of the country.

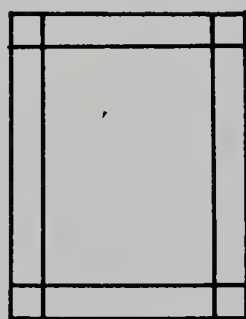
And then, third, comes the problem of presenting value. On the earliest stamps, values were written out in full, or, as in Canada, in combination with numerals. Only during the 'seventies was the digit alone considered adequate. Thus, in writing out the words in full, the designer is faced with such monstrosities as TWOPENCE HALFPENNY and TWO RUPEES TWENTY-FIVE CENTS.



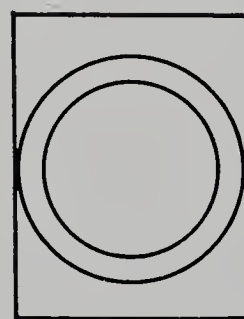
Type I
1-line



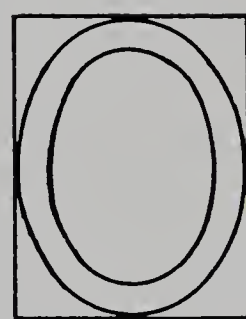
Type II
2-line



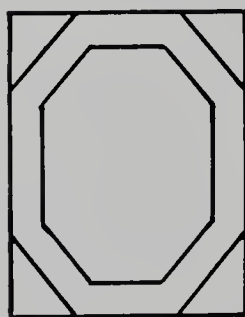
Type III
Oblong



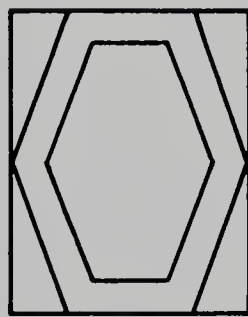
Type IV
Circle



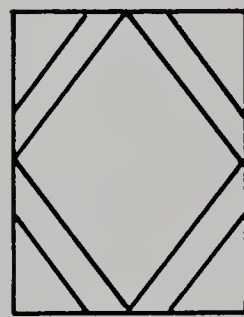
Type V
Oval



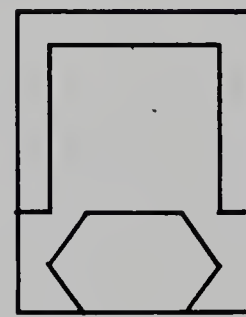
Type VI
Octagon



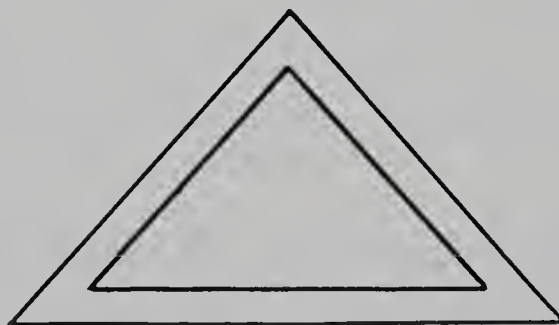
Type VII
Hexagon



Type VIII
Diamond



Type IX
Big Numeral



Type X
Triangle

Principal Types of Word Arrangement in Victorian Stamp Design

Add to these complications the fact that in some colonies, such as Canada, Hongkong, and Heligoland, one or more of these items had to be presented in different languages, or two different currencies had to be expressed, and some idea is obtained of the ingenuity called for in Victorian postage stamp design.

Variety in British Stamp Design

What kinds of word designs have been used in the making of postage stamps? For the purpose of the present study, as previously stated, observations are limited to stamps of the British Empire during the reign of Queen Victoria. This was a 60-year period, during which time British rule was extended in every direction to cover in part all of the continental areas and numerous islands. In consequence one would expect considerable variety.

In fact, however, although some leeway was allowed each colony in determining its designs, in most cases it was necessary to obtain approval of the design from the Queen's Ministry, and in many instances, especially as regards the Crown Colonies, the same general pattern of word design tended to prevail, not so much because of lack of imagination in government bureaucracy as because it was found cheaper to use the same design again and again, with only slight variations to allow for differences in, for example, name of colony and currency denomination. As a result, it happens that the originality of the earlier designs is lacking in later years.

Another reason for some lack of variety in English stamps is that the designing and reproduction were limited pretty much to a few well-established printing firms, who, although undoubtedly acquainted with the designs of other countries, and well informed on the requirements of stamp design, also undoubtedly tended to reproduce the same basic ideas, with little variation, that had already received traditional acceptance.

Basic Patterns

It may be said, therefore—and in the next concluding article we hope to demonstrate—that in English stamp design of the Victorian era there were relatively few basic word arrangements. Anticipating that article, the ten basic word designs may be illustrated by type as shown in the accompanying figure.

The Fuchs Portrait of King Edward VII

Now and again philatelic knowledge turns up in places where one doesn't expect it. Such was the writer's experience recently while perusing the "Trading Post" adlets in *Stamps*. Here we gleaned some very interesting bits associated with the Fuchs portrait of King Edward VII, used extensively for British Commonwealth stamps during that monarch's reign. A copper plate etching by Emil Fuchs, famous Austrian artist, was offered for sale.

In part, here's what we read:

Shortly after the king ascended the throne, plans were made to issue a new stamp but the King did not like the design and suggested that Mr. Fuchs be consulted. Mr. Fuchs suggested a new drawing and the King gave the necessary sittings. This drawing was used as a basis for the stamp. Many years later the plate was discovered and Mr. Fuchs asked permission to make 100 proofs of the etching he had made for the stamp. . . . The Honorable Stamfordham, Secretary to King George V, wrote Mr. Fuchs 4/23/28 and stated that the King was glad to grant the permission and when finished would like to have a copy. . . . King George liked it so well that it was hung in Windsor Castle and another copy sent to him for his stamp collection. Advance orders were taken at \$50 per etching but with the sudden and unexpected death of Mr. Fuchs only 20 were finished.

The adlet offered a lone copy for \$100.—G. W. C.

800 Proof

Have you ever sat at a meeting listening to the chairman calling on the membership to support a new project and then, all of a sudden, realize that the chairman was talking to YOU? Not talking at you, but actually directing his remarks directly and personally to little you?

And suddenly, just because you did realize that YOU were being singled out and appealed to, you also realized that in no small way the success of the new project depended upon yourself.

Gave you quite a feeling of responsibility, didn't it? You were no longer just a name on the membership list. By some strange manner you had suddenly become an important part of the association and you had a job to do. Of course you did the job and got a lot of satisfaction in doing it, too!

Well, these remarks are directed personally to you. A great big YOU because without you doing your part Essay Proof isn't going to be able to do its part.

So sit up and pay attention. You are about to be given an assignment!

First, have you paid any attention to the Secretary's Report which appears in each issue of this JOURNAL? At the very end of this report there is a title "Enumeration of Membership."

Better take a look at this. A good long look!

In JOURNAL 36 (our last issue) it notes gains in membership 7; losses 10. And JOURNAL No. 35 reports gains at 10 with losses of 20! Keep looking back at those reports. JOURNAL No. 32; gains 7, losses 15. No. 31, gains 8, losses 18. That gives you the idea. You may, if you wish, explore the sordid story back through its grim details. Fact is that JOURNAL No. 23 reported gains 17, losses 1, and a total membership of 486. That was the July, 1949 issue of our JOURNAL. JOURNAL No. 36 (our last issue) showed our total membership standing at 382.

In plain language, we lost one hundred members from July 1949 through October 1952.

That was about thirty losses a year over that period.

How long do you think our Society can last under those conditions? Six years? four? two?

The plain hard fact is that unless those membership figures are reversed there just won't be any Essay Proof Society. And there just won't be any ESSAY PROOF JOURNAL—the finest philatelic magazine that has ever been published.

Do you want that to happen?

Of course you don't!

And that is where YOU come into the picture.

YOU are appointed a committee of one to go out and bring in at least one new member before another issue of EP hits the press.

Don't think you can cast off this chore. You are going to be called from the chair to make your report. YOU can't get away with that old "Progress" report. YOU'VE got to produce one new member within the next two months. Don't try to duck this assignment. It won't do you any good unless you relish being a parasite that takes everything and gives nothing in return.

We have approximately 400 members presently. That means that if everybody does his job we are going to have 800 members. We are going to be "800 Proof" from here in.

And everybody IS going to do his job.

When?

NOW! Right away while you are thinking about it. The telephone is right by your elbow. Pick it up and get that new member this very minute!

Secretary Al Higgins' address is 70 University Place, New York 3, N. Y. Send that new member's name to him—and do it quick!—P. H. T.

U. S. Puerto Rico Commemorative of 1949 An Inside Story

By George W. Caldwell

Documentation concerning that hinterland of philately which we designate as the Essay-Proof field usually is quite limited in scope when published. It is restricted, more or less, to the period of a stamp's creation, beginning with the submission of the design, or perhaps the propaganda, often accompanied by suggested designs, which attempts to bring about a stamp issue. Admittedly such documentation is of great importance to modern philately, but it lacks data concerning a preceding period, one that, for lack of a better term, we might designate as the period of design gestation, wherein the artist with poised pencil toys with one idea or another until he comes up with the design concept which he hopes will be approved.

Conceivably, coverage of this neglected area would be quite difficult, even impossible in a vast majority of cases. However, wherever possible the area should be covered in our literature. The writer is of the opinion that such accounts of the very early events in a stamp's design creation would prove to be quite interesting, even bordering at times on the romantic, such as the story behind the subject of this piece.

Robert Rosenbaum, writing under the title "The Birth of a Stamp Design," relates in romantic style the incidents leading up to the creation of the design by Irene Delano which we know as the issue commemorating the first gubernatorial election in Puerto Rico (Scott's design A430). With the permission of its author, Mr. Rosenbaum, and its publisher, the National Philatelic Museum, we reprint with minor deletions this very fascinating story even though it deviates considerably from the usual style of our JOURNAL. Such is justified by the factual reporting by Mr. Rosenbaum who was one of the principals in this drama. Here is his story:

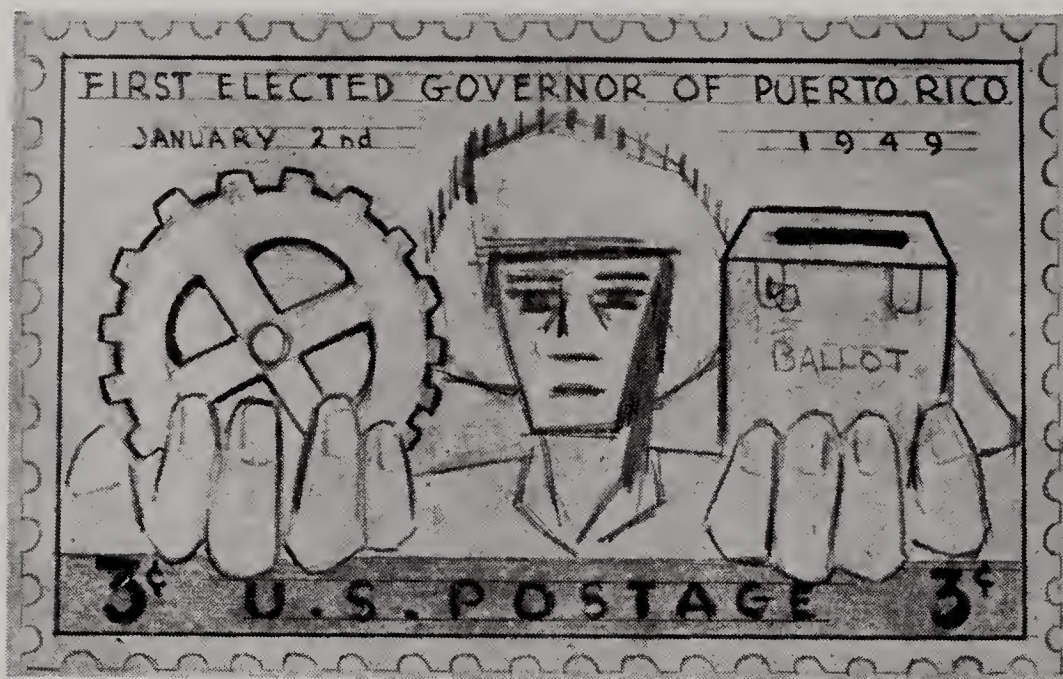
"But, Juan, my sister Louise is expecting me for dinner, and it is now almost six o'clock. We are going away from San Juan and it will take a long time to get back from Arecibo."

"Ah, Don Roberto, you must not miss meeting this wealthy rum distiller who is expecting us. He is now in the milk business, and tells me that he really enjoys serving drinks for the first time in his life. The gentle cow has wrought a miracle."

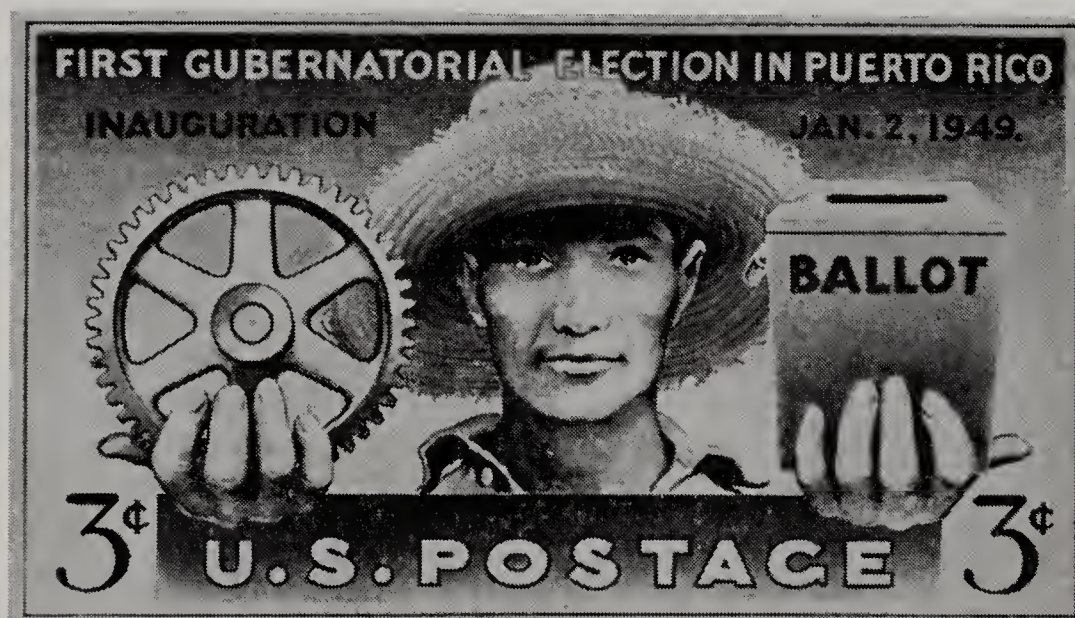
And so it was that Juan Parsi finally delivered me at the Avenida Miramar apartment of my sister only two hours late. I lied like a gentleman and said that we had taken nourishment along the road. My hunger was soon forgotten as we sat on the terrace of this penthouse overlooking the largest city in Puerto Rico.

Myriads of lights twinkled across the harbor, and were almost outnumbered by their counterparts in the deep blue heavens above. It was peaceful there, indeed. The sounds of a bustling community blended together to make a strange urban symphony. Radios blared across the balconies of nearby homes with oft repeated tropical rhythmic melodies. Small children shrieked with delight in the pursuit of whatever it is that small children pursue the whole world over. The autos constantly warned the fleeting shadows of every approaching curve of their speedy coming, and with a variety of voices. It should have been a cacophany, but somehow, with the mysterious magic of the Puerto Rican scene, it became music to my ears.

All too soon, this reverie was dispelled by the strident voices of visitors, I caught a snatch: "And the Governor called me in and said he had just been notified of the action



Preliminary Sketch by Irene Delano—983E-AA.



Accepted Model—983E-C.

of Congress giving authority for the issuance of a stamp commemorating the first gubernatorial election in Puerto Rico. What could this possibly have to do with me. . . . I asked him just that. He smiled at me a bit wearily and said that it was my business to be an artist and that he wanted a half a dozen suggestions for the stamp design to be ready within a week. Now, for heaven's sake, I've used stamps all my life, but, like everybody else, I guess, I couldn't tell you what is on one of them. What the devil am I to do?"

The group came into view at that point. It was not the first time it had been my privilege to meet Jack and Irene Delano, both of whom had long been active in special types of educational work in Puerto Rico. "Why, Irene," I said, "step right this way and I'll try to enlighten you." "You?" she gasped, "You have never talked about anything except vanilla and milk, unless it is about milk and vanilla."

"I have kept my major vices pretty well under cover," I confessed. "In my weaker moments, which have been recurring at more and more frequent intervals, I happen to be interested in collecting stamps." The next hour was spent in describing the shapes and sizes of commemorative stamps and their subject matter. Before the evening was over, Irene Delano had had a short course in stamp design, albeit from a rank tyro, and arrangements had been made for her to visit Sr. Guillermo Esteves, whose collection of stamps is one of the finest in San Juan.

Two days later, Irene went to the offices of the Puerto Rico Reconstruction Administration, where Don Guillermo was ready with a couple of his albums. Irene sat respectfully at one end of the desk as Don Guillermo turned the pages to exhibit his collection. Unfortunately, the owner was so engrossed with the beauty of the bits of paper that he would gaze at them admiringly and make his comments without holding out the pages so that Irene could get a good look at them. But her sense of frustration was overcome at long last when Don Guillermo unselfishly gave her a goodly number of duplicates to take with her for study at home.

Louise had us all together another time. Each one of the group held out for particular ideas. I sketched a horizontal design showing a jibaro walking with his arm around his son toward a scene of modern homes and factories and through well cared for fields. To his back was the fast disappearing type of thatched roof bohio that was supposed to represent the past. And in a similar manner, the philosophy of all Irene's advisors touched upon an attempt to depict the forward march of the country toward a better life for the millions.

In spite of all this advice, Irene succeeded in meeting her dead line with the necessary number of sketches, all of which were her own original ideas. The Governor studied them, and without too much indecision, selected the one which was to appear as the final design for issuance on the 27th of April . . .

Irene Delano quickly forgot about her preliminary sketches since this was only a routine assignment in a very busy career. I wrote her time and time again asking that these sketches be preserved and assembled for the Museum. At long last, Jack, her husband, sent me two of them, saying that these were all he could locate in their rooms at home since Irene had stuffed them in some outlandish out-of-the-way corner. Fortunately, one of these two which had escaped destruction was the original drawing for the accepted design. It is now properly preserved in the archives of the Museum. . . . A comparison with the final design shows that Irene's original was altered very little in the making of the stamp.

And that is the story of how a girl who was born in Toronto, Canada, and who later married a New Yorker, came to make the original design for the stamp which commemorates the first elected governor of Puerto Rico.

The preliminary or original sketch referred to in the above quoted article was presented formally to the National Philatelic Museum by Mr. Rosenbaum as a feature of the preview which opened the U. S. Possessions Stamp Exhibition at the Museum on October 15, 1949. The presentation was highlighted by the participation of Dr. Antonio Fernos-Isern, Resident Commissioner of Puerto Rico in Washington. This sketch is identical in design concept with that of the submitted drawing, as may be seen by comparing with the illustration in JOURNAL 31, page 173 (983E-A).

It is fitting that we record here the reason which prompted Governor Luis Munoz Marin to recommend the Delano essay. In a letter to the Museum under date of May 5, 1949, Senor Marin said in part: "As to the reasons why I recommended the use of Mrs. Irene Delano's sketch, let me say that I consider that it expresses well the particular moment in the social and political evolution in which we are now. The image of the Puerto Rican peasant holding a ballot box in one hand and the wheel of industry in the other is symbolic of this country's gallant fight for the achievement of a better life through democratic processes."

The preliminary sketch, now safely housed in the Museum, is a pencil drawing on tracing paper, measuring approximately $11\frac{1}{2} \times 9\frac{1}{2}$ ". The frame measures approximately $8\frac{7}{8} \times 5\frac{3}{8}$ "; the simulated perforations add about $\frac{3}{4}$ " to these measurements.

Goodall Trial Color Die Proofs

By Clarence W. Brazer, D.Sc.

In October, 1887, E. B. Sterling, a stamp dealer of Trenton, N. J., according to the *Express*, Trenton, N. J., October 7, 1887, had "the collection of fine proofs on India paper, formed by Mr. Goodall, late President of the American Bank Note Company. This latter cost me over \$1,000, and I do not wish to sell it. It is the most valuable collection in existence."

These are now known as "Goodall Die Proofs" and were each printed in five trial colors, dim red, dull brown, dim green, dull blue and slate-black. The proof paper is generally about 25x40 mm in size and mounted on cards about 40x45 mm. The collection included United States, Canada, New Brunswick, Newfoundland, Nova Scotia, Brazil, and other countries, produced by the American Bank Note Co. and some of its predecessors such as Rawdon, Wright, Hatch & Edson, and the Continental Bank Note Co. prior to 1880. Some U. S. Postage Due UNPAID essays, and other essays and foreign revenue stamps were included in the lot, which also contained the U. S. Newspaper 1875 proofs but not the 1885 1 cent. The U. S. 1873 postage 6 to 90 cents and all of the 89 official proofs were also included, except the State Dept., \$5, \$10 and \$20.

Albert G. Goodall (1826-1887) learned engraving in Havana, joined the firm of Bald, Cousland & Co. of Philadelphia in 1848 and was one of the founders of the American Bank Note Co. in 1858. He was traveling agent in Europe and South and Central America, having secured the Peru 1866 issue postage stamp contract. He was president of the American Bank Note Co. from 1874 until his death in 1887. The trial color die proofs were probably printed about 1880 as specimens of stamps for agents to show prospective customers. About five or six of each design, each in the five colors, probably exist today. Each set was probably mounted on an album page as in all of some sets certain denominations are trimmed on the sides as though there was not room for full size cards. Some proofs are now known only off the cardboard.

Switzerland 20 Centimes Die II, 1949 Issue

Karl Bickel, foremost Swiss stamp engraver, and considered by many as the world's best, designed and engraved all values of the 1949 regular series. He did an outstanding job with these, but through no fault of his the 20 Centimes value had some shortcomings, which were discovered after nearly a million stamps had been printed.

Investigation brought out the fact that the color finally approved for this value differed sufficiently from that originally planned that the die would have to be reworked. Accordingly, the Department made a duplicate laydown die using the original transfer roll, and sent this to Bickel with the necessary comments to enable him to proceed intelligently with the corrections. Upon return of this die it was hardened, and an impression taken up on a transfer roll. After dechroming the original printing cylinder—the new transfer roll having been hardened in the meantime—this printing cylinder was re-entered.

The printing cylinder is a copper tube with a wall about half an inch thick. This is snugly fitted over a steel drum and locked into place to prevent shifting during the rocking-in process and during printing. To lengthen the life of such cylinders, they are chromed before being put into use.

Die II stamps may be identified readily by the cross-hatching in the lower left corner; it completely fills this space and extends about a millimeter above the figure of value. In die I stamps this cross-hatching is somewhat spotty and does not extend above the figure of value, except very, very slightly over the "2" of "20".

An article in the September 1951 issue of *Journal Philatelic Bern* definitely states, in translation, that both the Die I and Die II stamps were printed from the same cylinder.—G. W. C.

U. S. Envelope Stamp Engravers and Firms

(Continued from JOURNAL No. 34, page 88.)

By Clarence W. Brazer, D.Sc.

The 1870 Contracts

In JOURNAL No. 34, in the paragraph at bottom of page 87 and top of page 88, about the George H. Reay contract for stamped envelopes, delete "But on his failure to deliver the goods in sufficient quantities to meet the wants of the Government this contract was annulled on July 16" etc. to end of paragraph. This paragraph is not entirely correct as quoted from R. Martine Reay and from *The Red Envelope*, documented by footnote on page 85. Extracts from papers of Postmaster General Cresswell of December 19, 1870 and original letters that I found in the P. O. D. Library in Washington, as here written more fully provide the correct history of these contracts.⁽¹⁾ The last paragraph on page 88 of JOURNAL No. 34, except the last two sentences, should also be deleted. It is clarified herein.

Reay's Contract, July 1, 1870

Proposals for the U. S. stamped envelope contract for four years from July 1, 1870 were advertised by the Postmaster General on January 10, 1870. On March 1, 1870 eight bidders essayed 763 different kinds of envelopes. After two weeks those submitted by George H. Reay were considered the better finish of all those essayed and he was awarded the contract, which he executed with a bond for \$200,000. Reay soon afterward essayed proofs of a new watermark, and essay impressions of new steel dies for embossed postage stamps of all denominations in use. These, after repeated changes and alterations, were finally brought to a high standard of artistic excellence, and were approved by the Department. He also provided the necessary machinery, stock, and fixtures for manufacturing, and promptly commenced delivering, as per contract, on the 3rd of July.

Among the unsuccessful bidders were the George F. Nesbitt Co., and the National Bank Note Co. which essayed many intaglio engraved designs, which must be covered in separate articles.

The P. O. D. furnished Reay a set of the new 1870 adhesive postage stamps engraved by the National Bank Note Co., as examples of the vignettes to be used on the different denominations of envelopes.

Reay's Essays & Proofs

Reay essayed designs engraved by Rudolph Laubheimer, some of which were not oval and had numerals at the bottom (See JOURNAL No. 33, page 5). The P. O. D. decided that for uniformity all denomination designs should have the same oval frame with U. S. Postage at the top, figures of value at each side and the value in cents to be lettered at the bottom of the oval, in order to provide space for the different length of letters "one", "twenty four", etc. General W. H. H. Terrell, Third Assistant P. M. G. also required many changes to improve the heads in the vignettes. The Reay die essays illustrated in JOURNAL No. 33, page 5, were probably submitted in April prior to this decision.

(1) A less complete account (that I did not see until after that paper was completed) based on the report of the Congressional Committee on Appropriations appeared in "The Stamped Envelopes of the United States" by Tiffany, Bogert and Rechert (1892).

One cent die essays (U74E-B) were submitted by George H. Reay to Gen. W. H. Terrell, Third Assistant P. M. G. on May 20, 1871 and the reply of May 25 requested suggested improvements. On June 20 the altered die proofs (U74TC1) as directed, were submitted with a letter stating "have commenced to make working dies for same." The reply was dated June 21, 1870. (70,909) On July 16 die proofs of the 1c in color were submitted and approved July 16, 1870. (71-359)

Two cents "blue raised stamped design" trial color die proofs (U78TC1) were submitted by Devoe for George H. Reay to General Terrell on May 24, 1870 and the design was approved June 9, 1870. (70,701) Trial colors of the 2c die proofs were submitted by Devoe on June 25 and answered on June 27 with "Selected as the color for 2c stamp." (71,22)

Three cents die essays (U82E-B) in "three different colors of green" were submitted by Devoe for Reay on June 6, 1870. The engraving was objected to in the reply of June 7 when impressions were returned. The color was approved on June 9. (70,703)

Six cents die essays (U85E-B) were rejected and substantial changes were requested. Trial color die proofs (U85TC1) were submitted on July 6 and the reply was dated July 7. (71-129)

Ten cents die proofs (U89P1) were submitted on June 29 and approved on June 30. (71,76)

Twelve cents die essays (U93E-B) were submitted on June 4 and changes were requested on June 9. Altered die proofs were submitted on June 20 stating "have commenced making working dies for same," to which reply was made on June 20. (70,909)

Fifteen cents die essays (U96E-B) were submitted, June 18 and slight changes were recommended on June 20.

Twenty-four cents die impressions (U99P1) were submitted on July 6 and replied to on July 7. (71-130)

Thirty cents die impressions (U102P1) were submitted on July 18 and answered on July 19. (71-373)

Ninety cents die proofs (U105P1) were submitted July 25, and approved on July 29, 1870. (71-500)

Seven cents die was the subject of a letter from George H. Reay on May 10, 1871 (R114-11) and (R115-11). On May 24, 1871 die impressions were submitted, but this stamped envelope was not issued until September, 1871.

Three cents Post Office Department surface printed die essays (UO2E without embossing) were submitted May 2, 1873 to E. W. Barber, Third Assistant P. M. G. by Reay per Carroll, and approved on May 22 with request for "embossed proof in black."

The Protest to Congress

The unsuccessful bidders, most of whom were large envelope manufacturers, were adverse to the P. O. D. furnishing stamped envelopes which lessened their sales of plain envelopes. They memorialized Congress for annulment of the Reay contract, which was accomplished by not incorporating in the appropriation bill approved July 11, 1870, any sum "beyond a temporary supply sufficient for use until the 1st day of October next." It was decided that the Post Office Department should furnish bidders with designs, watermark and paper samples so that all proposals would be on the same basis. The P. O. D. advertisement of January 10, 1870 was the last requiring essays with the bids.

"Mr. Reay was the only manufacturer in the United States who was prepared to go right on with the work" and "a temporary contract with him at reduced prices paid the late contractor, (Nesbitt) which was accordingly done."

Reay's Stamped Envelope Plant

George H. Reay's factory was at 77 John Street, in the same building that also contained a store of the George H. Nesbitt Co. Reay then employed on the stamped envelope contract 43 men, 7 boys and 177 girls, a total of 277 under Superintendent George Watkins who had been employed by Nesbitt from 1854 to 1870. His son Winfield Watkins who had been employed by Reay since 1860, served as Assistant Superintendent. The area of this factory was 22,000 square feet located on several floors, with capacity to produce 550,000 stamped envelopes in a ten hour day. Before July 1, 1870 Reay had obtained all the Nesbitt machinery used for making the U. S. stamped envelopes. The Reay machine cost \$750 and produced about 20,000 letter size folded envelope blanks in ten hours. Of legal size envelopes only 10,000 were produced on a Duff repeating machine. Reay had four Allen embossing machines. The gumming was done by hand. A girl could gum 25,000 envelopes $\frac{1}{2}$ inch wide in 10 hours. At the beginning of each quarter of the year the filling of orders from the country's postmasters often required extending the hours until eleven o'clock in order to ship the envelopes and wrappers, including those with printed return corner cards and lines for addressing, within three days of the date of the order.

The Second Advertisement for Bids

On July 11, 1870 a new advertisement for Proposals for the four year contract was issued and three bids were received on August 11, 1870. Samples of the new Reay envelopes in eight sizes, each from one to three qualities, and one wrapper, were furnished bidders with the specifications. They no doubt did not include the 1c in blue color not approved until July 16, the 30c as this design was not essayed until July 18, or the 90c design which was not approved until July 29. These were probably overprinted SPECIMEN.

Reay had also submitted three designs for watermark monograms, No. 2 being the best which Mr. Nicholson, a draughtsman in the P. O. D. changed, or rather made a new one which was adopted on July 18, after the samples were issued on July 11.

Bids Received August 11, 1870

"There were only three bidders, Dempsey & O'Toole (William H. Dempsey and Lawrence H. O'Toole, 199 and 200 Water St. Brooklyn, N. Y.), George H. Reay, and George F. Nesbitt Co." On August 11, 1870, George H. Reay protested the bid of Dempsey & O'Toole on the claim they did not conform to the advertisement "the said firm not being manufacturers of envelopes *nor have they ever been.*" and that they had previously defaulted and contracts were annulled with other departments of the government. Dempsey & O'Toole's bid was considered the lowest, and the Attorney General advised that the contract must be awarded to them. This contract was awarded on August 16, 1870 and signed on August 26 for four years to commence on October 1, 1870. Due to non-delivery of satisfactory dies, watermarks and actual envelopes this contract was annulled on October 7, 1870. They did not produce satisfactory die proofs equal to those engraved for Reay by Rudolph Laubenhimer, nor a watermark equal to that on Reay's stamped envelopes which had already been issued to the public. On October 7, 1870 the new contract was awarded to Reay for four years. His price was higher than Dempsey & O'Toole's at which prices the P. O. D. had advertised to sell to the public, so the P. O. D. lost a few thousand dollars on the resale of Reay's stamped envelopes. It was however $37\frac{1}{2}$ per cent lower than previously paid Nesbitt and "the quality was 25 per cent better."

Dempsey & O'Toole Essays

On August 30, 1870 Dempsey & O'Toole wrote the Postmaster General "We wish to transfer all our interest in the stamped envelope contract to Messrs. George F. Nesbitt & Co. of New York City." The Postmaster General approved, but the Acting Attorney General thought the Act of 1862 "forbids transfers of contracts." and Acting P. M. G. Marshall declined to authorize the transfer.

Matthew Parker(*) was the engraver of the 1c, 2c, and 3c dies for the essay designs of Dempsey & O'Toole, which were considered "imperfect, as compared with the (Reay) samples furnished to engrave from."

Third Assistant Postmaster General Terrell wrote Dempsey & O'Toole on October 5, 1870, and testified at the Congressional hearing—"As soon as the contractors (Dempsey & O'Toole) gave bonds [August 26] they were furnished with proof specimens of the new (Reay) embossed envelope stamps and the new watermark, then recently approved and adopted, and were distinctly informed that they would be required to produce and submit dies and watermarks, better in design and execution, if possible, than said specimens, *but at least equal to them*, as under no circumstances would they be approved should they be in any respect inferior.

"No dies or proof impressions of dies or specimens of watermarks were submitted for approval until the 29th of September, about one and one-half days before the contract was to go into effect, and then only *four* very imperfect impressions of one, two, three and six cent dies and one specimen of watermark were shown, while the series of stamp dies then in use embraced *ten* of different denominations." A 10c die was also being engraved.

"The proofs [essays] of dies submitted are considered by the Department as very much inferior to the dies used by the late contractor [Reay], and that they are therefore rejected. Comparing them with the last series of embossed dies and with the engraved stamps now in use, they are defective in the following particulars:



One Cent U74E-Da by Parker



Two Cents U78E-Da by Parker

"*1c Franklin.* Nose too small on the bridge! The muscles of the cheek, face, and jaw are not full enough; the muscles under the jaw ('double chin') are too sharp; they should be softer and fuller. The letter 'O' in the words 'one cent' is imperfect. It should be *lined* inside the 'O.'"

"*2c Jackson.* The nose is too small and peaked. The eye-brow is a little too high, and the eye itself too far forward. The hair is finely displayed, but the muscles of the

(*) Matthew Parker, cameo engraver, began engraving about 1838. He engraved the stamped envelope die essays for Dempsey & O'Toole's 1870 1c, 2c, and 3c which were completed about September 28, 1870. When the first stamped envelopes were made in 1853 by George F. Nesbitt, Matthew Parker engraved in his place of business some of the stamped envelope dies for a man by the name of Reiley, not an engraver, who was working for Nesbitt. The Dempsey & O'Toole dies were not retouched by Parker, but probably by Emil Sigel. Parker had first engraved the 3c Washington prior to September 10, then the 2c Jackson and lastly the 1c Franklin about September 28.

mouth are too close and contracted; in the samples furnished you they are full and rounded, and, at the same time, express the firmness of character for which Jackson was noted. The lines of the face are too flat; to correspond with the samples they should be a little more marked and rounded. The jaw is too angular; it should be toned down or rounded a little."



Reay's U82TC by Laubenheimer



Three Cents U82E-Da by Parker

"3c *Washington*. Nose not full enough by a very little on the upper part. The hair on the forehead should be slightly increased—only a little bit. The face is too flat and expressionless, and the chin and jaw somewhat too sharp and angular."

"6c *Lincoln*. This die needs toning down all over. The hair, beard, nose, and facial muscles are too marked and too sharp. The stamp is rough and haggard." [This essay has not been seen by this author.]

"A comparison with the embossed and adhesive stamps furnished you as specimens will show wherein your dies should be changed."

"I have taken the trouble to point out the foregoing imperfections in your dies to Mr. Mathew Parker, your engraver, who admits that they are well founded."

"I beg to remind you that no dies or proofs for stamps of the denominations of 10c, 12c, 15c, 24c, 30c, 90c, have yet been submitted by you to the Department: The specimens of papers submitted for approval, to wit, two specimens of the first quality (white and amber) and one specimen (buff) for circulars, are considered by the Department equal to the samples upon which your bid was based."

"The specimens of water-mark shown upon the above papers are inferior to the samples furnished to you, lately in use. The lines have a blurred appearance, whereas they should be clear and distinct; and they cross each other at two or three places, perpendicularly and horizontally, when they should only cross *one* way."

"I also beg to remind you that no specimens of papers of the second and third qualities, or for newspaper wrappers, have been submitted for approval."

"Very respectfully, your obedient servant,

"W. H. H. Terrell,

"Third Assist. P. M. General

"Messrs. Dempsey & O'Toole,

Contractors for stamped envelopes and newspaper wrappers."

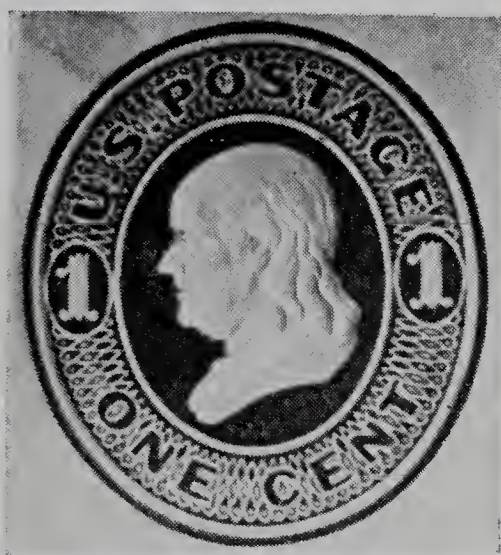
Annulment of Dempsey & O'Toole Contract

After October 4th conferences with the President and his Cabinet the Dempsey & O'Toole contract of August 26, 1870 was annulled on October 7, 1870. "Mr. Reay had furnished the Department with stamped envelopes and wrappers, under a temporary contract, for three months, ending on September 30, 1870, and was the only manufacturer, within the knowledge of the Department, who was then provided with the necessary

machinery and appliances to proceed at once in filling the orders of the Government. The contract was accordingly relet to him."

Dempsey & O'Toole on October 21, 1870 protested this action and later lengthy evidence was taken by The Committee on Appropriations, House of Representatives from February 20 to 28, 1871. The Committee recommended \$29,433.89 as reimbursement to Dempsey & O'Toole for machinery purchased, etc. (which was paid) providing all dies, dandy rolls for watermark, etc. were delivered to the P. O. D. Among the witnesses were James Macdonough, Secretary of the National Bank Note Co., John H. Munro formerly for five years with George F. Nesbitt & Co. as foreman under Watkins of the printing of stamped envelopes, and then employed by Dempsey & O'Toole; and Rudolph Laubenheimer who engraved the dies for George H. Reay which were to be equalled by Dempsey & O'Toole.

Laubenheimer's Criticism of the D. & O'T. Essays

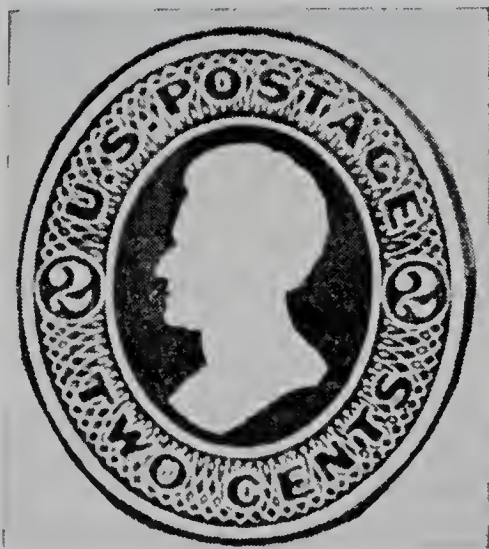


Reay's U74TC by Laubenheimer

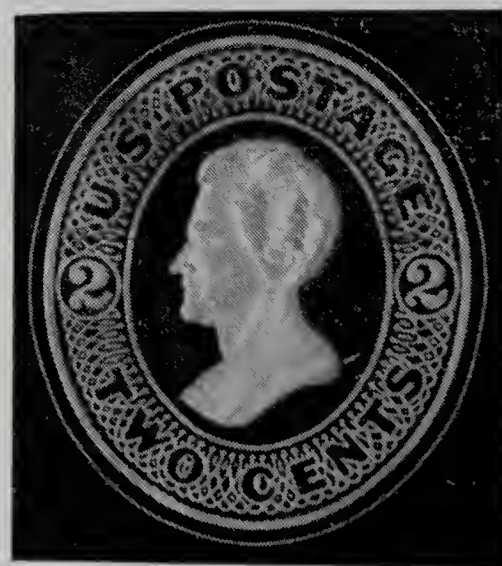


D. & O'T. U74E-Db
Retouched by Emil Siegel

Laubenheimer testified that Dempsey & O'Toole's dies were not equal to his because on the 1c Franklin "the two oval lines are not regular; the ovals at each side at which the figure 'one' is, are not regular; there are eight or ten bunches of hair and not one of them is right; the hair is not rightly modulated, the eye is not right; the nose is not right; the neck is not right; the outside line of the head is not correct—that is the profile line around the head, and that represents almost everything. The general outline is not correct."



Reay's U78TC by Laubenheimer



D. & O'T. U78E-Db
Retouched by Emil Siegel

As to Dempsey & O'Toole's 2c Jackson essay not being equal to his own, Laubenheimer testified:—"The outside line of the head is not the same; the head is not bold

enough, and not so deep; the hair is not the same; there is much difference between the two in that respect; the eyes are not the same; the nose is not the same; the mouth is not the same; the ear is not the same; in the eye the impression is not so large; and the position is not the same; it is not the same expression; it is not so distinct, nor so natural; the nose is too pointed, too sharp, and too straight; just so with the mouth, it is too far back; the hair is too broad, not long enough; the two circles, where the figure 2 is put in, are not so big as the sample; the inside of the oval is not regular and not big enough, the outside of the oval line is not large enough."

Compare with U82E-D on page 137. This essay has not been seen by this author.

As to the 3c Washington essay he said: "It is not deep enough, nor bold enough; it is not deep enough in the eye; everything is wrong; the neck is wrong, and everything-good for nix. The two oval lines round the figure are not regular; they are not big enough; and the two figures 3 on the sides are not right; they are too heavy."

As to the 6c Lincoln: "The eye is not right—it is too heavy, too much bent; the head is not big enough, and is not bold enough; the expression is not natural; the outside oval line is too heavy; the letters are not correct." Impressions from this essay die were probably engraved by Emil Sigel and are not known to this author.

Destruction of The Reay Dies

The P. O. D. generally required return of envelope dies to the Department, where they might be destroyed, but had not the right to deliver them to the next contractor. The heads were defaced and rubbed out, but the dies belonged to the Contractor. Reay's contract of October 7, 1870 provided:—

"The dies shall be safely and securely *kept* by the contractor, and should the use of any of them be temporarily discontinued, they shall be promptly turned over to the Department, or its agent, as the Postmaster General may direct."

General Terrell, Third Assistant P. M. G. on February 24, 1871 testified that the Reay dies "have never been controlled by the Department. They ought to be. It has however never been decided to whom the dies belong after a contract has expired."

Mrs. Reay was therefore within her rights in throwing them into the East River from a Brooklyn ferryboat, as told by her son. See JOURNAL No. 34, page 88.



The Special Brazer Trophy

We illustrate here the special trophy, donated by Clarence W. Brazer, won by Julian F. Gros for his five frame exhibit of essays and proofs at the 1952 S. P. A. show, as reported in JOURNAL No. 36.

U. S. XX Century

Essay Designs, Models and Proofs

By Sol Glass

(Continued from JOURNAL No. 36, page 223.)

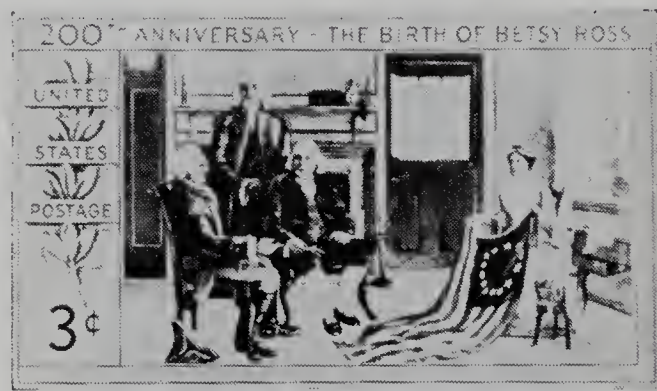
Betsy Ross Issue

Three Cents—Issued January 2, 1952



1004E-A. Rejected Essay

Betsy Ross Showing Flag to General George Washington, Robert Morris and George Ross



1004E-B. Approved Model

Betsy Ross Showing Flag to General George Washington, Robert Morris and George Ross

One Rejected Design.

Designer—Victor S. McCloskey, Jr.

Engravers—Vignette and ornamental, Charles A. Brooks.

Frame, lettering and numerals, John S. Edmondson.

Design Essayed November 28, 1951, to J. M. Donaldson, P. M. G.

Model Approved November 29, 1951, by J. M. Donaldson, P. M. G.

Die Proof Approved December 10, 1951, by J. M. Donaldson, P. M. G.

Source of Design

Reproduction of an oil painting, "Birth of Our Nation's Flag," by C. H. Weisgerber.

4-H Club Issue

Three Cents—Issued January 15, 1952



Farm, Club Emblem, Boy and Girl
1005E-A. Approved Model

No Rejected Designs.

Designer—Charles R. Chickering.

Engravers—Vignette, Matthew D. Fenton.

Frame, lettering and numerals, John S. Edmondson.

Design Essayed November 29, 1951, to J. M. Donaldson, P. M. G.

Model Approved December 3, 1951, by J. M. Donaldson, P. M. G.

Die Proof Approved December 20, 1951, by J. M. Donaldson, P. M. G.

Source of Design

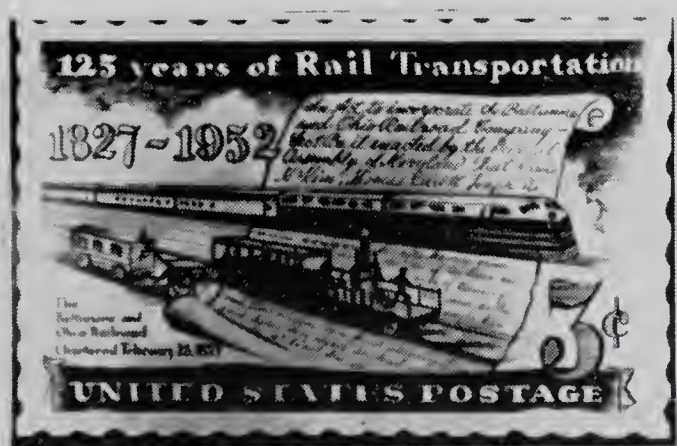
A 4-H Club poster furnished by the U. S. Department of Agriculture.

Baltimore & Ohio Railroad Issue

Three Cents—Issued February 28, 1952



1006E-A. Essay Drawing by Kramer-Bodine Studios, Baltimore, Md.



1006E-B. Essay Drawing by Kramer-Bodine Studios, Baltimore, Md.



1006-E-C. Rejected Essay
Charter and Three Stages of Rail
Transportation



1006E-D. Rejected Essay
Charter and Three Stages of Rail
Transportation



1006E-E. Approved Model
Charter and Three Stages of Rail
Transportation

Four Rejected Designs.

Designer—Kramer-Bodine Studios, Baltimore, Md.

Modeler—Charles R. Chickering.

Engravers—Vignette, Charles A. Brooks.

Lettering and numerals, John S. Edmondson.

Design Essayed January 5, 1952, to J. M. Donaldson, P. M. G.

Model Approved January 9, 1952, by J. M. Donaldson, P. M. G.

Die Proof Approved February 1, 1952, by J. M. Donaldson, P. M. G.

Source of Design

A wash drawing by Charles R. Chickering, using as subject material a drawing by Kramer-Bodine Studios of Baltimore, Maryland, a photograph of a "Pioneer Car," a photograph of the first steam locomotive, the "Tom Thumb," and a photograph of a modern streamlined Diesel engine, all of which were furnished by the Baltimore and Ohio Railroad.

American Automobile Association Issue

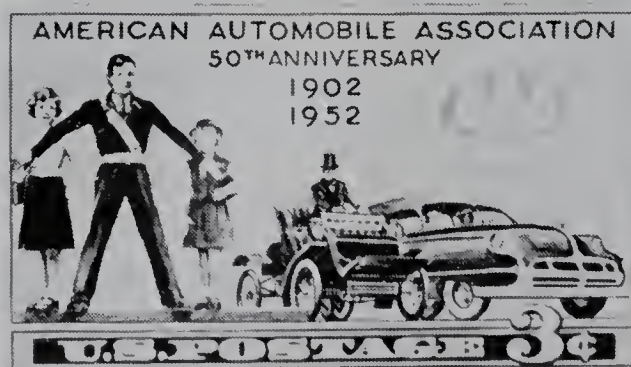
Three Cents—Issued March 4, 1952



1007E-A. Essay Drawing



1007E-B. Rejected Essay
School Girls and Safety Patrolman,
Automobiles of 1902 and 1952



1007E-C. Approved Model
School Girls and Safety Patrolman, Automobiles of 1902 and 1952

Two Rejected Designs.

Modeler—Charles A. Chickering.

Engravers—Vignette, Richard M. Bower.

Frame, lettering and numerals, George A. Payne.

Design Essayed January 3, 1952, to J. M. Donaldson, P. M. G.

Model Approved January 7, 1952, by J. M. Donaldson, P. M. G.

Die Proof Approved February 5, 1952, by J. M. Donaldson, P. M. G.

Source of Design

A wash drawing by Charles R. Chickering, using as subject material a photograph of a stamp design, a photograph of the AAA emblem, and a photograph of an automobile resembling a 1902 model, all of which were furnished by the Public Relations Department of the American Automobile Association. The modern car was incorporated into the drawing by Mr. Chickering as his own conception and does not represent any particular make of car.

NATO Issue

Three Cents—Issued April 4, 1952



1008E-A. Essay Drawing



1008E-B. Approved Model

Torch of Liberty and Globe.

One Rejected Design.

Modeler—Charles A. Chickering.

Engravers—Vignette, Arthur A. Dintaman.

Lettering and numeral, Robert J. Jones.

Design Essayed January 30, 1952, to J. M. Donaldson, P. M. G.

Model Approved February 6, 1952, by J. M. Donaldson, P. M. G.

Die Proof Approved March 7, 1952, by J. M. Donaldson, P. M. G.

Source of Design

Preliminary sketch of design furnished by the Department of State.

Call Him Now

Don't you think the foregoing article by Sol Glass would interest your friend? Call him up now and get him to join E. P. S. He won't know about us if you don't tell him. Sure he can have a sample copy of this JOURNAL. As a member of E. P. S. he will get four JOURNALS every year. Call him now!

U. S. Stamp Designers & Engravers

Tentative List

Compiled by S. Altmann, E. P. S. 25.
(Continued from JOURNAL No. 35, page 165.)

Designer Vignette Engraver Letter Engraver Frame Engraver

Air Post Stamps

1918

6c C. A. Huston (self)	Marcus W. Baldwin (self)	Edward M. Hall (self)
16c C. A. Huston (self)	Marcus W. Baldwin (self)	E. E. Myers (self)
24c C. A. Huston (self)	Marcus W. Baldwin (self)	E. M. Weeks (self)

1923

8c C. A. Huston (self)	Harry P. Dawson (TFM)	E. M. Weeks (self)
16c C. A. Huston (self)	Harry P. Dawson (TFM)	E. M. Weeks (self)
24c C. A. Huston (self)	John Eissler (self)	E. M. Hall (self)

1926-27—Map

10c C. A. Huston (self)	J. C. Benzing (self)	E. M. Hall (self)
15c C. A. Huston (self)	J. C. Benzing & L. S. Schofield (selves)	E. M. Hall & F. Lamasure (selves)
20c C. A. Huston (self)	J. C. Benzing (self)	E. M. Hall & F. Lamasure (selves)

1927—Lindbergh

10c C. A. Huston and A. R. Meissner (selves)	J. Eissler & E. J. Hein (selves)	E. M. Hall, W. B. Wells & J. C. Benzing (selves)
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1928—Beacon

5c A. R. Meissner (self)	L. S. Schofield (self)	E. M. Hall (self)	C. F. Wittenauer (self)
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1930—Winged Globe

5c A. R. Meissner (self)	L. S. Schofield & Fred Pauling (selves)	E. M. Hall (self)	C. F. Wittenauer (self)
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1930—Graf Zeppelin

65c C. A. Huston & A. R. Meissner (selves)	J. C. Benzing (self)	E. M. Hall & W. B. Wells (selves)
1.30 C. A. Huston & A. R. Meissner (selves)	J. C. Benzing (self)	E. M. Hall & W. B. Wells (selves)

Designer	Vignette Engraver	Letter Engraver	Frame Engraver
2.60 C. A. Huston & A. R. Meissner (selves)	L. S. Schofield (self)	E. M. Hall & W. B. Wells (selves)	

1931-32—Winged Globe

5c A. R. Meissner (self)	Fred Pauling (self)	E. M. Hall (self)	
8c A. R. Meissner (self)	Fred Pauling (self)	E. M. Hall & F. Lamasure (selves)	

1933—Century of Progress

50c V. S. McCloskey & A. R. Meissner (selves)	J. C. Benzing (self)	E. M. Hall & W. B. Wells (selves)	
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1934—Winged Globe

6c A. R. Meissner

For the Air Post issues listed below from 1935 to 1949 inclusive, our authority for the names of the designers and engravers is Sol Glass. (See JOURNAL No. 34, page 101; data for those not in E. P. J. received by letter.)

1935—Transpacific

25c A. R. Meissner	C. T. Arlt	W. B. Wells (top & bottom panels) E. M. Hall (numerals) D. R. McLeod (lettering)	E. H. Hall
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1937—China Clipper

20c A. R. Meissner	C. T. Arlt	D. R. McLeod (J. T. Vail (numerals)	
50c A. R. Meissner	C. T. Arlt	D. R. McLeod Alton Payne (numerals)	

1938—Eagle

6c W. K. Schrage	C. A. Brooks	W. B. Wells	W. B. Wells
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1939—Winged Globe

30c A. R. Meissner	Vignette by F. Pauling, Ships by C. A. Brooks	E. M. Hall	J. T. Vail (inc. numerals)
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1941-44—Twin-Motored Transport Plane

6c W. A. Roach	J. R. Lowe	J. S. Edmondson	J. T. Vail
8c W. A. Roach	J. R. Lowe	J. S. Edmondson	A. W. Christensen
10c W. A. Roach	J. R. Lowe	J. S. Edmondson	J. T. Vail
15c W. A. Roach	J. R. Lowe	J. S. Edmondson	J. T. Vail
20c W. A. Roach	J. R. Lowe	J. S. Edmondson	J. T. Vail
30c W. A. Roach	J. R. Lowe	J. S. Edmondson	J. T. Vail
50c W. A. Roach	J. R. Lowe	J. S. Edmondson	J. T. Vail

(To be continued.)

Report of Auction Sales of Proofs

Auctioneers desiring their sales reported should send prices realized to the Editor. When sales are not reported no prices realized were received, or items were imperfect or not important, or similar sales were recently reported.

Auction catalogs should illustrate all essays not illustrated in standard Catalogs.

Our Essay and Proof numbers are Scott's stamp numbers with E. P. S. Catalog abbreviations. See E. P. S. Catalog definitions in every JOURNAL Catalog.

U. S. Essay numbers are from Brazer's Catalog of Essays for U. S. Adhesive Stamps, and its addenda.

John A. Fox, New York Sale, April 21, 1952.

Reported by Sol Altmann

United States

1861	12c black plate essay on India Paper	59E-Ap	16.50
1908	10c Merry Widow wood block essay on white wove paper mounted on piece of thin card, signed Whitney Warren—1904		42.00

Robson Lowe Ltd., London Sale, April 23, 1952.

Reported by George W. Caldwell

Antigua

1903	½ p gray-black & gray-green plate proof on CA paper	21TC	14.00
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Barbados

1892-99	½ p black & magenta plate proof on unwatermarked paper, corner pair with plate number	71TC	16.80
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Gibraltar

1889	2 pesetas slate-gray essay (Scott's design A8) with value painted in by hand, unwatermarked paper	12E	29.40
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Gold Coast

1902	2p dull mauve & carmine-red, and lilac & red (N) plate proofs (2) on gummed watermarked paper	28P&TC5	44.80
1922	1½ p duty-plate die impression dated (in pencil) 30/1/22 and marked "AFTER STRIKING"	85E	13.30

Hong Kong

1903	1c ultramarine & lilac proof on gummed watermarked paper ..	71TC5	13.30
	Similar but gray & yellow-brown, and yellow-brown and gray on white paper	71TC5	36.40
	5c dull brown & brown-orange plate proof	74TC5	22.40

Jamaica

1900	1p red plate proof on unwatermarked paper, part gum	31P5	15.40
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Lagos

1904	1p purple & black and black & magenta, both on red, plate proofs		
		41TC5	26.60

Mauritius

1902	1r green & brown proof on unwatermarked paper	124TC5	16.80
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Montserrat

1903 5s gray & scarlet plate proof 21TC5 26.46

St. Helena

1903 1p carmine & black plate proof on CA paper 51P5 17.64

St. Lucia

1902 2p die impression of frame without solid background, marked “18 JUN 1902” 49E1 36.40

Southern Nigeria

1901 10s green & blue on green plate proof 9TC5 25.20

Transvaal

1902 1p gray & carmine and gray & bright ultramarine on blue plate proofs
253TC5 17.64
2s6p black & brown plate proof 255TC5 11.20

Turks & Caicos Islands

1900 ½p red plate proof 1TC6 11.20

Carl E. Pelander, New York Sale, April 24-26, 1952.

Reported by George W. Caldwell

France

1929 20f slate plate proof on India, vertical pair 253TC3 8.00
Similar black-brown, horizontal pair 253TC3 8.50
1928 1.50f & 8.50f plate proofs (3) on various papers in black, carmine,
and brown B27TC 7.00
Similar (3) on thick laid paper in olive, gray, and carmine, perforated
B27TC6 6.50

Liberia

1906 \$1 black die impression of frame 111E1 1.25
\$2 black die impression of vignette, vertical pair 112E5 1.50
1909-12 5c ultramarine & black die proof on wmk proof paper 117P1 3.75
75c green & black die proof 124TC 3.25
20c claret & black, and 25c dark green & green on proof paper
168-9P1 5.50
30c brown & black, and 50c black die proofs on proof paper
170-1TC1 5.25
\$5 violet-black and black die proof (2) 175-C1 6.00

Saxony

1856-63 5ng rose plate proof pair 13P5 2.75

Austria

1948-49 2k to 50k Hessheimer’s Prisoners of War Issue, six die essays each
signed by the artist 6.75
1923 Presentation Folder containing complete set of imperf. proofs (Scott’s
B57-65) in issued colors on thin card signed by the artist
B57-65P4 25.50

Belgium

1935 5f & 5f black die proof B1691 17.50

Czechoslovakia

1920 125h gray-blue plate impression (value omitted) on stamp paper.61P4 5.00

Lambert W. Gerber, Tamaqua Sale, May 8, 1952.

Reported by Sol Altmann

United States

1869 15c type 2 plate No. strip of 4 on India paper 119P3 55.00
 24c green & violet plate No. pair on India paper 120P3 26.00
 1870 3c and 6c blocks on India paper 147P-148P3 36.00

Robson Lowe, Ltd., London Sale, May 21, 1952.

Reported by George W. Caldwell

Barbados

1878 5s black plate proof pair 43TC 25.20

Bechuanaland Protectorate

1887 1s6p unissued die print with engine-turned tablet on glazed card dated
 June 6, 1872 and marked "AFTER STRIKING". Signed "C.L." 11.20

Canada

1868 2c orange-brown British American Bank Note Co. essay, head to left,
 imprint BANK NOTE COMPANY MO . . . at foot 24E 21.00
 Similar in brown but without imprint 24E 17.50

Ceylon

1903 2c black die proof 166TC2 8.40
 6c black on wove, unissued design with small "c" in CENTS, frame as
 on 3c 170E 4.90
 15c two proofs in colors of 25c and 50c of 1910-11, on wove paper
 172TC 18.20
 1912 2c pair, 5c and 6c in blocks of 4, brown plate proofs (10) on thin card
 201-3-4TC 4.20

Falkland Islands

1898 2s6p green and 5s rose die proofs mounted on card and perforated
 SPECIMEN 20-21TC2S 75.60
 1912 ½p blue on blue and blue on yellow plate proofs 30TC 28.00
 10s sepia plate proof with SPECIMEN overprint 39TCS 44.80
 1936 Photographic essays for K.E. VIII, 1s, 2s6p, 5s, 10s and 1 pound.
 Designs substantially same as adopted for King George VI, signed
 by G. Roberts 29.40

Grenada

1875 Uncompleted die essay in black, design as Scott's A2 without postage
 and value 8E 39.20

New Brunswick

1860	1c brown-black and 17c black, blocks of 4 on card, and 17c yellow pair on India, plate proofs (10)	6TC4,11P4,11TC3	22.40
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Trinidad

1896	1p gray & black on green and in sepia & carmine plate proofs..	76TC	11.20
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Virgin Islands

1867	4p pale claret die proof	7TC	12.60
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Western Australia

1861	2, 4 and 6p black plate proofs in horizontal pairs	21-23TC	16.80
	4p carmine to lake-rose (3), 6p violet to red-violet (3) and 1s green plate proofs (7)	22-23TC,24P	23.80
	2p blue, 4p carmine and in rose, 6p mauve and in violet, 1s green plate proofs (12) in pairs	21P,22-23TC,24P	37.80
	4p carmine, 6p violet plate proofs block of 6	22-23TC	33.60
	6p violet plate proof with clean cut perf. 16	23TC6	8.40

John A. Fox, New York Sale, May 23, 1952.

Reported by Sol Altmann

United States

1862-83	B. Brandreth, 1c black horizontal pair on card	RS33P4	3.25
	Brown's Bronchial Troches, 2c green on card	RS40P4	2.00
	Hall & Ruckel, 1c blue on India	RS95Tc3	2.25
	Hall & Ruckel, 3c black on India	RSP3	2.25
	Herrick's Plasters, 1c red block of 4 on card	RS118P4	5.25
	Holloway's Pills, 1c blue on card	RS125Pr	1.75
	A. B. & D. Sands Elixir of Opium, 1c green vertical pair on card	RS208P4	4.00
	H. R. Stevens, 1c brown vertical pair on card	RS228P4	4.25
	John L. Thompson's Eye Water, 1c black horizontal pair on card	RS242P4	3.25
	Wright's Indian Vegetable Pills, horizontal pair on card	RS274P4	3.25

J. N. Sissons, Toronto Sale, June 12, 1952.

Reported by George W. Caldwell

Canada

1851	6p slate-blue plate proof on India with carmine SPECIMEN ..	2TC3S	19.50
1897	2, 3, 5, 6 and 8c plate proofs on card	68-72P4	9.00
1903	1c gray essay with colorless numeral, O. G. pair	89E	22.00
1913	Officially Sealed proof on card	OS4P	7.00
1865	4c gray-blue revenue (Bill Stamp) die essay on card (Goodall)	B21B2	11.00

Newfoundland

1911	1, 3, 4, 6-15c black plate proofs (13) on card	104,106,107,109-114P4	30.00
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The E-P Society Catalog of Essays and Proofs

Actually Seen by the Catalog Committee

George W. Caldwell, Chairman

All essay and proof numbers are based on Scott's Standard Postage Stamp Catalogue numbers with suffix of E for Essay and P for Proof, plus a capital letter for each design and a small lower case letter for varieties. Illustrations are 1½ natural size.

Our Definitions. See JOURNAL No. 1, p. 31.

Color numbers are from Ridgway's Color Standards, with Brazer's color names. See JOURNAL No. 1, p. 34. The previously named dismal set are now named dingy.

Values where given are about 20% above current retail prices. Pricing is relative

The Committee will welcome any information as to values of items listed and submissions for listing and illustration of all foreign essays and proofs not previously listed herein, and also any U. S. essays and proofs not now listed in Brazer's nor Scott's U. S. catalogs. Submissions should be sent by registered mail with self addressed and stamped envelope for return. It is hoped that we may gradually accumulate a list of all known in private ownership.

Identifications may be given by number only, thus—87E-A 3 i/1, which can be translated into correct color name by use of chart on page 38 of JOURNAL No. 1.

Note—India paper when printed is pressed on card board backing and many impressions are found adhering to this original cardboard backing. All listings are imperforate unless otherwise stated.

ABBREVIATIONS

C—Canceled	h.—horizontal	2—die print small margins
E—Essay	d.—diagonal	3—plate print on India paper
P—Proof	t.—top	4—plate print on cardboard
N—Normal color proof	b.—bottom	5—plate print on stamp paper imperf.
TC—Trial Color proof	c.—center	6—plate print on stamp paper perf.
S—Specimen overprint, plus type A, etc.	l.—left	7—plate print on experimental paper
v.—vertical reading up	r.—right	
	1—die print large margins	

Switzerland

(Continued from Journal No. 36.)

Cross and Figure of Value

By Staempfli & Co.; Bern.

Designed by Carl Hasert, Stuttgart.
Original die by Eduard Burger, Bern.
Subsidiary dies and printing cliches by Federal Mint.

1882. 2 Centimes.

69E6. Typographed plate (brass cliché assembly) essays on stamp paper without control mark, no gum, frame perf. 11¾. Design 18½ x 22¼ mm. (Issued stamps are 18 x 22 mm.) Die A.

1 -/3 dingy red	3.00
Block of 4	15.00
5 m/3 dingy dusky o-o-red	2.00
Block of 4	10.00

25 m/1 dim dusky y-g-yellow

2.00



69E

69P5. Typographed plate (brass cliché assembly) proofs on white wove paper without control mark; no gum. Die B.

27 i/1 dim deep g-yellow



84E-A



84E-B

71P. 5 Centimes.

5. Same as 69P5

1 m/4 smoky dusky red ———

71TC5. As 69P5 but on granite paper with control mark (Scott's water-mark No. 182) no gum.

5 m/2 dull dusky o-o-red 5.00

72P. 10 Centimes.

5. Same as 69P5.

3 d/0 pale o-red ———

73P. 12 Centimes.

5. Same as 69P5.

43 -/1 dim g-blue ———

73TC6. As 69P5 but on granite paper with control mark and gum.

Perf. 11¾.

1 i/1 dim deep red 6.00

74P. 15 Centimes.

5. Same as 69P5.

23 h/0 med. deep yellow ———

Liberty Essay**By Muelhaupt & Son, Bern****1879. 1 Franc.**

84E-A1. Die essay from original intaglio die showing engraver's layout lines, die sunk on 19 g/2 dull v. faint o-yellow cardboard .059" thick, about 42 x 52 mm. Die sinkage about 35 x 43 mm.

3 i/0 deep o-red (rare) ———

B1. Die essay from relief laydown of 84E-A showing figures of value removed, die sunk on 19 g/2 dull v. faint o-yellow cardboard, .059" thick about 42 x 52 mm.

Die sinkage about 36 x 45 mm.

3 i/0 deep o-red (rare) ———

**84E-C**

C1. 1880? Die essay of vignette without Libertas legend in tiara. This design differs somewhat from the 84E vignette.

a. On white cardboard .032" thick 70 x 85 mm.

5 m/3 dingy dusky o-o-red 5.00

b. On 19 g/2 dull v. faint o-yellow cardboard .006" thick 60 x 84 mm. 49 k/2 dull dark blue 5.00

c. On white cardboard .005" thick, 69 x 84 mm.

69 o/5 black 5.00

**80E-A****1880. 20 Centimes.**

80E-A. Die essays on 19 g/2 dull v. faint o-yellow cardboard of various thicknesses.

2a. .005" thick

7 k/1 dim dark y-orange 3.50

b. .006" thick

23 i/0 deep yellow 3.50

c. .007" thick

7 i/1 dim v. deep r-orange 3.50

**81E-A****81E-A. 25 Centimes.**

1a. Die essays on 19 g/2 dull v. faint o-yellow cardboard .006" thick 59 x 81 mm.

5 i/3 dingy deep o-o-red 5.00

15 k/1 dim dark y-orange 5.00

23 i/5 gloomy deep yellow 5.00

35 m/1 dim dusky green 5.00

47 i/0 deep g-b-blue 5.00

2a. On cardboard .007" thick

5 b/0 light o-o-red 2.00

49 b/2 dull light blue 2.00

b. On cardboard .006" thick

1 a/0 v. vivid red 2.00

5 k/2 dull dark o-o-red 2.00

9 -/0 vivid o-r-orange 2.00

15 -/1 dim y-orange 2.00

15 k/2 dull dark y-orange 2.00

49 b/2 dull light blue 2.00

49 i/2 dull deep blue 2.00

49 k/1 dim dark blue 2.00

c. On wove paper .004" thick

1 d/1 dim pale red 2.00

9 i/0 deep o-r-orange 2.00

11 k/2 dull dark orange 2.00

31 j/1 dim v. deep y-green 2.00

31 m/2 dull dusky y-green 2.00

47 i/0 deep g-b-blue 2.00

49 -/2 dull blue 2.00

49 b/2 dull light blue 2.00

- d. On wove paper .003" thick
- | | |
|---------------------------|------|
| 5 b/3 dingy light o-o-red | 2.00 |
| 23 d/5 gloomy pale yellow | 2.00 |
| 35 m/1 dim dusky green | 2.00 |
- e. On diagonal laid paper .004" thick
- | | |
|------------------------------|------|
| 13 i/2 dull deep o-y-orange | 2.00 |
| 17 m/2 dull dusky y-y-orange | 2.00 |
- f. On horizontal laid paper .004" thick
- | | |
|-----------------------------|------|
| 1 b/0 light red | 2.00 |
| 5 i/1 dim deep o-o-red | 2.00 |
| 23 k/1 dim dark yellow | 2.00 |
| 31 k/1 dim dark y-green | 2.00 |
| 31 m/1 dim dusky y-green | 2.00 |
| 33 -/3 dingy g-y-green | 2.00 |
| 33 i/3 dingy deep g-y-green | 2.00 |
| 49 i/1 dim deep blue | 2.00 |
- g. On horizontal wove paper .003" thick
- | | |
|--------------------------|------|
| 5 i/3 dingy deep o-o-red | 2.00 |
| 5 k/3 dingy dark o-o-red | 2.00 |



81E-B

81E-B1. Die essay on India paper about 57 x 73 mm.

- a. 69 o/5 black frame and
5 i/1 dim deep o-o-red vignette 10.00

Standing Helvetia Issue

By Muelhaupt & Son, Bern

Copper-electro intaglio plates in units of 100 subjects.

1882.

80P. 20 Centimes

5. Plate proofs on 21 g/2 dull v. faint o-y-yellow wove paper with control mark (Scott's Watermark No. 182); .003" thick; no gum.

- a. 11 i/0 deep orange 4.00
- b. Horizontal pair with ink ms. notation on top sheet margin "... die Frankomar ..."
- 11 l/0 deep orange 10.00

80TC4. Plate proofs on white cardboard .014" thick.

- 69 o/5 Black 3.00
- Block of 4 15.00

5. On glazed white paper without control mark; .004" thick.

- 69 o/5 Black —

81P. 25 Centimes.

5. Plate proofs on 21 g/2 dull v. faint o-y-yellow wove paper with control mark (Scott's Watermark No. 182); .003" thick; no gum.

- 35 m/1 dim dusky green 6.00

- Block of 4 30.00

- Block of 12 (4 wide) —

81TC4. Plate proof on cardboard .014" thick.

- 69 o/5 Black 3.00



Courtesy Zumstein & Co.

81E-C

81E-C2. Die essays on stiff white wove paper .006" thick (probably by Muelhaupt).

- 13 i/1 dim deep o-y-orange —

- 17 -/1 dim y-y-orange —

- 59 k/5 gloomy dark violet —

82P. 40 Centimes.

5. Plate proofs on 21 g/2 dull v. faint o-y-yellow wove paper with control mark (Scott's Watermark No. 182) .003" thick; no gum.

- 15 k/5 gloomy dark y-orange 6.00

- Horizontal corner pair 15.00

82TC4. Plate proofs on white cardboard .014" thick.

- 69 o/5 Black 3.00

- Block of 4 15.00

83P. 50 Centimes.

5. Plate proofs on 19 g/2 dull v. faint o-yellow wove paper without control mark .004" thick no gum.

- 47 m/1 dim dusky g-b-blue 4.00

- Block of 4 20.00

83TC5a. Plate proofs on 21 g/2 dull v. faint o-y-yellow wove paper with control mark; .003" thick, no gum. Seen only in a pair.

- 11 i/0 deep orange —

- b. Plate proofs on 19 g/2 dull v. faint o-yellow wove paper without control mark, gummed.

- 5 k/2 gloomy dark o-o-red 4.00

- Horizontal pair 8.00

- Block of 4 20.00

- c. Plate proofs on 19 g/2 dull v. faint o-yellow horizontal laid paper (8.5 lines in 10 mm.) .0025" thick.

- 15 m/5 gloomy dusky y-orange 5.00

- Horizontal pair 10.00

- Block of 4 25.00

84P. 1 Franc.

5. Plate proof on 19 g/2 dull v. faint o-yellow wove paper without control mark; .004" thick, no gum.

5 i/3 dingy deep o-o-red _____

84TC5. Similar to 84P5 but in a pair and gummed.

35 m/1 dim dusky green _____

1901. By Max Girardet, Bern**97TC. 3 Francs.**

Plates developed from a new die.

5. Plate proof on glazed white wove paper without control mark; .0045" thick.

69 o/5 black _____

1902. By Max Girardet, Bern**96P. 1 Franc.**

5. Plate proof on 19 g/2 dull v-faint o-yellow wove paper; .0045" thick. Printed on back of a German map. 72 b/0 light med. v-r-red _____

1904. By Max Girardet, Bern**104TC. 40 Centimes.**

1. Die proof from a new etched steel die on white cardboard .018" thick, 60 x 79 mm.

69 o/5 black _____

1906. By Max Girardet, Bern**112TC. 25 Centimes.**

1. Same as 104TC. This die was made from 104, or both 104 and 112 resulted from one master die.

69 o/5 black _____

**112E-A.****112E-B****1907.**

112E-A. Submitted by Girardet but not accepted. Die developed as noted under 112TC.

5. Plate essays on white wove paper .003" thick.

47 m/2 dull dusky g-b-blue _____

Block of 4 _____

Block of 50 (3 margins) _____

Complete sheet of 100 (4 margins) _____

112E-B5. Same as 112EA but with figures of value slightly different. Probably preceded that die. On 19 g/2 dull v. faint o-yellow paper .004" thick.

47 m/1 dim dusky g-b-green _____

Block of 4 _____

Universal Postal Union Issue**By Max Girardet, Bern**

Designed by Eugen Grasset, Paris.

Dies intaglio engraved by Frederick Florian, Paris.

1900. 10 Centimes.

99TC4. Plate (copper electro) proofs on white cardboard, .0125" thick.

69 o/5 black _____

25 Centimes.

100TC4. As 99TC4.

69 o/5 black _____

Horizontal pair _____

Open Essay Contest.

Authorized by Director of Posts, March 1901.

Prize-winning essays are recorded below.

These are from 12-subject lithographs presented to the winners.

Plate essays on white paper .004" thick.

**128 E-A****1901. 5 Centimes.**

128E-A4. Essayed by Charles L'Eplattenier.

33 k/1 dim dark g-y-green _____

10 Centimes.

129E-A4. Essayed by Alf. Pfenninger.

5 j/1 dim v. deep o-o-red _____

129E-B4. Essayed by Charles L'Eplattenier.

4 i/1 dim deep med. o-o-red _____

Horizontal pair _____



129E-A



129E-B



130E-A



131E-A



131E-B

12 Centimes.**130E-A4.** Essayed by Eug. Cavalli.48 m/1 dim dusky med. g-
g-blue**15 Centimes.****131E-A4.** Essayed by Fr. Boscovits.17 m/3 dingy dusky y-y-
orange**131E-B4.** Essayed by Henri Robert.

1 k/2 dull dark red

Walter Tell Issue**By Federal Mint, Bern****1907. 3 Centimes.****127P.** Designed by Albert Welti,
Munich.Original die by Berthold & Co.,
Berlin.

2. Die proof consisting of two im-
pressions (slightly misaligned) on
the obverse, and one on the reverse
side.

Typographed on 19 g/2 dull v.
faint o-yellow water marked
(Scott's Wmk. No. 183) granite
(red and blue fibers) wove
paper 25.00

1907(?). 2 Centimes.**126TC6.** Plate proof on chalky-surfaced
paper .004" thick, perf. 11¾ in
block of 6 (2 wide).

23 j/0 v. deep yellow 20.00

Modified Walter Tell Issue**1911. 5 Centimes.****157TC.** Designed by Albert Welti,
Munich.Die engraved by Alfred A. Burk-
hard, Bienne.Nickel electrotpe plates by Fed-
eral Mint.

6. Plate proof by Federal Mint on
watermarked granite paper (red
and blue fibers) perf. 11¾, ma-
chine gummed.

1 i/5 gloomy deep red 50.00

(To be continued.)

Wanted

New members wanted by the E. P. S. See page 18.

U. S. POSTAL CARD ESSAYS AND PROOFS

A Historical Catalog of U. S. STAMP ESSAYS & PROOFS

By Clarence W. Brazer, D.Sc.

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(Continued from JOURNAL No. 36, page 220)

Addenda

In Journal No. 11, p. 164, under "Attributed to U. S. Bureau of Engraving & Printing" add:—



UX4E-Na.

UX4E-N.

- a. Die essay of unfinished stamp, shading on head incomplete-stars, ear, etc.
On 15 f/2 dull faint y-orange card .018" thick 31 x 32mm.
15 k/2 dull dark y-orange (brown)

In Journal No. 26, p. 104, above SPECIMEN CARDS add:—

- UX6TCc. On 49 g/5 gloomy v. faint blue (gray) card .012" thick.
37 m/1 dim dusky g-b-green

In JOURNAL No. 28, p. 207 under illustration add:—

An issued card formerly pasted down and with wire stapleholes probably by P. O. D. Agent, is typed on face "'B' postal card. The die for this was made by the Bureau of Engraving and Printing, September 18, 1880."

In Journal No. 28, p. 208, under Normal Color Proofs, add:—

- UX7Pd. On 19 f/2 dull faint o-yellow card nearly clear semi-opaque .0125" thick.
69 o/5 black

In Journal No. 28, p. 209 at end add:—

Specimen Cards

UX7S-W.

- Hand stamped SAMPLE in red-violet 31.5 x 4mm. One only seen on upper half card 51mm high .013" thick.
69 o/5 black



UX7S-W.

In Journal No. 29, p. 36 under UX8 Essays & Proofs insert:—



UX8E-Aa.

Thomas Jefferson
(1.5 enlarged)

UX8E-A. One Cent.

- a. Untrimmed relief engraved die essay on white wove paper .004" thick trimmed to 45 x 52mm.
69 o/5 black

In Journal No. 29, p. 37, above Specimen illustration add:—

UX8TC2. One Cent.

Trial color typograph small die proof.

- c. On 23 e/2 dull v. pale yellow semi-glazed card .023" thick trimmed to 131 x 77mm.
3 n/2 dull v. dusky o-red (brown)

In Journal No. 36, p. 211, under "UX9E-A. One Cent" add:—

Size of recess engraved die 342 is over 137 x 76mm. (2 known)

and on p. 211 above "Trial Color Proofs" add:—

UX9E-A. Untrimmed relief engraved die essay transfer from UX9E-Ab.

- c. On white wove paper .004" thick cut to shape illustrated about 103 x 45mm and mounted on white bond paper about 120 x 53mm. (2 known)
69 o/5 black



UX9E-Ac.

Thomas Jefferson

- d. Nearly all trimmed relief engraved die impression with raised colorless embossing at edge of the solid black as on UX9E-Ab and c. Printed in center of white wove paper .004" thick about 138 x 75mm mounted on white cardboard 174 x 102mm.

69 o/5 black

Trial Color Proofs UX9TC

In Journal No. 36, p. 213 subtitle should be UX9TC4.

In Journal No. 36 p. 213, add—

Since publication 19 additional cut cards have been seen and the following corrections should be made.

The cards listed below (cut 124 x 71mm) were seen cut down on three sides to remove "ESSAY-1886" and color name. I have therefore had to try to fit them into Toppan's list of ink color names he saw before removal and of card color names he chose. As the Ultramarine and Dark Blue inks are so close there may be some errors.

Color of Ink	Name printed on card
c. On 1 c/1 dim v. light red card, add— 47 k/1 dim dark g-b-blue	—Ultramarine (cut 124 x 71mm)
d. On 1 f/1 dim faint red card, add— 47 k/1 dim dark g-b-blue delete	—Ultramarine (cut 124 x 71mm) —Dark Blue (T)
e. On 3 f/2 dull faint o-red card, add— 47 k/1 dim dark g-b-blue delete, 59 i/1 dim deep violet	—Ultramarine (cut 124 x 71mm) —Violet
f. On 7 d/1 dim pale r-orange card, add— 45 l/1 dim v. dark b-g-blue delete	—Dark Blue (cut 124 x 71mm) —Ultramarine (T)
g. On 7 f/2 dull faint r-orange card, add— 45 l/1 dim v. dark b-g-blue 59 i/1 dim deep violet	—Dark Blue (cut 124 x 71mm) —Violet
h. On 9 f/2 dull faint o-r-orange card, add— 47 k/1 dim dark g-b-blue delete	—Ultramarine (cut 124 x 71mm) —Dark Blue (T)
i. On 9 f/4 smoky faint o-r-orange card, add— 47 k/1 dim dark g-b-blue	—Ultramarine (cut 124 x 71mm)

Color of Ink	Name printed on card
j. On 9 g/3 dingy faint o-r-orange card, add— 45 l/1 dim v. dark b-g-blue	—Dark Blue (cut 124 x 71mm)
k. On 9 g/4 smoky v. faint o-r-orange card, add— 47 k/1 dim dark g-b-blue	—Ultramarine (cut 124 x 71mm)
m. On 17 d/3 dingy pale y-y-orange card, delete	—Dark Blue (T)
n. On 17 f/2 dull faint y-y-orange card, add— 45 l/1 dim v. dark b-g-blue	—Dark Blue (cut 124 x 71mm)
p. On 21 f/2 dull faint o-y-yellow card, add— 45 l/1 dim v. dark b-g-blue	—Dark Blue (cut 124 x 71mm)
q. On 21 g/4 smoky v. faint o-y-yellow card, add— 45 l/1 dim v. dark b-g-blue delete	—Dark Blue (cut 124 x 71mm) —Ultramarine (T)
r. On 23 f/2 dull faint yellow card, add— 47 k/1 dim dark g-b-blue delete	—Ultramarine (cut 124 x 71mm) —Dark Blue (T)
s. On 25 f/3 dingy faint y-g-yellow card, delete	—Ultramarine (T)
t. On 35 e/5 gloomy v. pale green card, add— 47 k/1 dim dark g-b-blue	—Ultramarine (cut 124 x 71mm)
u. On 37 f/2 dull g-b-green card, add— 45 l/1 dim v. dark b-g-blue	—Dark Blue (cut 124 x 71mm)
v. On 39 f/2 dull faint b-green card, add— 47 k/1 dim dark g-b-blue	—Ultramarine (cut 124 x 71mm)
x. On 42 f/2 dull faint m. b-b-green card, add— 47 k/1 dim dark g-b-blue	—Ultramarine (cut 124 x 71mm)
y. On 43 f/2 dull faint g-blue card, add— 45 l/1 dim v. dark b-g-blue	—Dark Blue (cut 124 x 71mm)
z. On 45 f/2 dull faint b-g-blue card, add— 47 k/1 dim dark g-b-blue	—Ultramarine (cut 124 x 71mm)

The 1886 UX9 Issued Card

In Journal No. 36, p. 220 above "Specimen Cards" add:—

UX9a. On 17 c/2 dull v. light y-y-orange cardboard .011" thick 130 x 76mm.
69 o/5 black

Issue of 1890 UX10 & UX11

Engraved by the Bureau of Engraving & Printing

The contract of 1889, to take effect October 1, called for a much greater variety of bids than ever before. (*) Figures were to be given on three sizes of domestic cards, each to be bid for with and without border. The bidders, in addition to the government samples,

(*)Quoted from *The Paper World*.

were at liberty to submit samples of paper of their own choosing. The three sizes were designated as A, B and C, the first [A] or "Ladies' size" being $2\frac{11}{16}$ by $4\frac{3}{8}$ inches [sic] to weigh five pounds 12 ounces to the thousand; B was the same size as the ordinary postal card [UX9], to weigh five pounds five ounces; and C, or the business card, to be $3\frac{3}{4}$ by $6\frac{1}{8}$ inches and to weigh nine pounds one ounce. [Probably the UX9 Type I specimen cards listed in JOURNAL No. 36, p. 220, may be of these.—Author.]

The bidders and their figures on the three sizes, without borders, per thousand finished cards, were respectively: Russell Paper Company, A 41.62, B 40.72, C 65.11; Henry Russell, 47.44, 45.16, 90.62; Weed & Parsons 37., 45., 56.; C. C. Woolworth, 41.94, 39.20, 69.17; C. E. Cornell, 41., 39., 60.; Alexander Balfoure, 44., 47., 72.; Avil Printing Company, 46., 37., 58.5; Holyoke Envelope Company, 34.9, 39.5, 59.6; Bill & Russell, 41.5, 39.1, 59.7; Albert Daggett (the successful competitor), 37., 35., 50. For printing with borders, Weed & Parsons, Cornell, and Daggett bid the same as for the plain cards; the Russell Company bid for the three sizes, 42.75, 41.75 and 66.75; Henry Russell added .05 of a cent per thousand; Woolworth one cent each for A and B and two cents for C; Balfoure, one cent each; Avil Company $\frac{1}{5}$ of a cent each style; Bill & Russell $\frac{1}{10}$, and the Holyoke Company $\frac{1}{2}$ cent on A and B and $\frac{2}{5}$ on C. Daggett also bid for A size on governmental B paper at 33 cents. The bids were on a basis of 100,000,000 each annually of A and C, and 200,000,000 of B, and the total figures for each bidder for the 400,000,000 cards were as follows: Russell Company, with border \$193,000, without \$188,170; Henry Russell, with border \$228,580, without \$228,380; Weed & Parsons, \$183,000; Woolworth, with border \$194,510, without \$189,510; Cornell, \$179,000; Balfoure, with border \$214,000, without \$210,000; Avil Company, with border \$173,900, without \$179,100; Holyoke Envelope Company, with border \$175,400, without \$173,500; Bill & Russell, with border \$179,800, without \$179,400; Daggett, \$157,000. The latter bid, it will be seen, was \$16,500 below that of the next lowest bidder—the Holyoke Envelope Company, without border,—a difference in favor of Daggett of \$66,000 on the estimated output for the four years.

At the opening of these bids and since, speculation in paper circles, has been rife as to the ability of Mr. Daggett to fulfill the terms of his contract, with any margin of profit, while he and his friends have maintained that a handsome profit was assured. Arrangements were made for the paper, with Messrs. Wilkinson Brothers, of Birmingham, Ct., the works of the postal-card factory being established only a few rods away from the mill where the paper is made. This factory has been fitted up with two Whitlock two-revolution presses, slitters, cutters, vaults, boxing paraphernalia, etc., of the most improved kind, and cards were turned out very promptly on the first of October, although not in very large quantities, still large enough to demonstrate to the department, that the contractor meant business. The post office department, however, were so fearful that the new establishment could not be put in running order in season to supply the demand promptly, that 50,000,000 cards were ordered on the 28th of September, from the former contractors, who had then on hand 22,000,000, making 72,000,000 cards to be used before M. Daggett's stock should be drawn upon. In the meantime rumors of various kinds have been plenty, including one that two carloads of cards had been rejected by the department, one that a carload or two, more or less, had turned up missing in transit, both of which were entirely without foundation, and others of similar import and with similar lack of truthfulness.

In order that the truth or falsity of these rumors might be ascertained, from headquarters, a representative of *The Paper World* recently paid a visit to the postal-card factory, where he was politely received by Mr. H. E. Townsend, the manager of the establishment, and learned from him that cards have been rejected by the department, as has been the case with all former contractors, for various reasons, the chief one in this instance being, as claimed by the department, that the ink from the pen "spread" in writing, the inference being that "spread" meant absorbing of the ink by the card, while the contractor maintained that so highly finished a surface was given the card that the ink "spread" on the surface rather than becoming absorbed into the card. To remedy this

difficulty, a new lot of paper was prepared, having a dead surface, which, as examined by the representative of *The Paper World*, was found to be of good quality and seemingly unobjectionable finish. Samples of this paper were at the time under examination at Washington, in the expectation by the contractor that it would be in every way acceptable to the department, notwithstanding the fact that newspaper reports were at that time in circulation to the effect that the contract would be cancelled, on account of the poor quality of the cards.

Since the establishment of the factory at Birmingham, from one and a half to two millions of cards have been made daily and the works have been kept running regularly, save in one or two cases of accident to machinery and one in consequence of running short of stock. The cards are printed on sheets 30 by 51 $\frac{1}{4}$ inches, giving 100 cards to each sheet. The estimated demand is now from 450,000,000 to 500,000,000 annually, the increased demand of this year over that of the former one, being from 10 to 12 per cent.

But the complaints as to the quality of the paper were so well founded that the Postmaster General directed Contractor Daggett to meet the requirements of the contract in that respect; a temporary supply of paper was obtained from the Russell Paper Company of Lawrence, Mass., till Wilkinson Bros. & Co. should produce an article satisfactory to the government; on March 24 the Shelton factory started up again, and during the first two days produced the unequalled number of 6,150,000 completed postal cards. [End of quotation from *The Paper World*.]

While the Postmaster General had approved the design and color of ink on January 29, 1890, by October 12, 1891 he considered cancelation of the contract and having the postal cards printed by the government printer, as shown by the following two letters.

POST OFFICE DEPARTMENT, Office of the Third Assistant Postmaster General, Washington, D. C.,
October 12, 1891.

* * * *

TO Hon. Frank Palmer, /Public Printer, /Washington, D. C.

Sir:

For some time past the contractor for furnishing postal cards has failed to accumulate supplies of two new sizes called for by the contract, in sufficient quantities to meet the just requirements of the Department; and as there now seems to be but little probability of a change for the better in this condition of things the Postmaster General contemplates obtaining extra supplies of the cards in question in some other way than from the contractor direct, charging up to him the excess of cost, under a provision in the contract. It is thought best to obtain these additional supplies through the machinery of the Government Printing Office; and the Postmaster General therefore directs me to inquire whether it will be possible for you to furnish them, as soon as the necessary preparations can be made, according to the following specifications:

1. The cards are designated A and C cards, the sizes being as follows:

A, 2 $\frac{15}{16}$ by 4 $\frac{5}{8}$ inches.

C, 3 $\frac{3}{4}$ by 6 $\frac{1}{8}$ inches.

2. The paper will be the same in thickness and general quality as the samples herewith submitted, and will be furnished by this Department in quantities as needed in sheets of such sizes as you may prefer. The sizes of the sheets at present used by the contractor are as follows:

A, 29 $\frac{1}{2}$ by 42 inches, taking on a form of 100 plates.

C, 30 $\frac{1}{4}$ by 49 $\frac{1}{4}$ inches, taking on a form of 64 plates.

3. The cards are to be surface-printed from hardened steel plates made in relief. Printing may therefore be done on ordinary printing presses—those now used by the contractor being cylinder presses, of the Hoe pattern. The plates will be furnished by this Department.

4. The quantity of cards to be supplied will probably average about 300,000 of the A size and 600,000 of the C size, daily.

5. The cards are to be cut to the precise dimensions given in the 1st paragraph of these specifications, banded in packs of 25, put into paste-board boxes, to be supplied by the Department, each containing 20 packs, and delivered to this office, from which distribution to postmasters will be made, as the public demand for them may require. The present cutting is done by means of rotating cutters in pairs—the printed sheets being first separated into strips by one of the cutters and then into single cards by the other.

If you can undertake this work, it will be necessary for the Postmaster General to know about when you can be prepared to begin, the precise number of printing plates of each kind you will need, and the size of paper you prefer to have for each kind of card. An estimate of the cost in detail, per thousand cards, is also requested.

I enclose a printed form of the specifications submitted to bidders prior to the letting of the present contract for furnishing postal cards, which may enable you to form a better idea of the contemplated work than is conveyed by this letter.

With the request that you will give this matter your immediate consideration—a reply some time to-morrow, if practicable, being desirable—

I have the honor to be, &c.,/ (typed) A. D. Hazen,/ Third Assistant Postmaster General

P. S. I enclose also two cards, of the A. and C sizes, showing the colors of the ink to be used in printing.

OFFICE OF THE PUBLIC PRINTER, WASHINGTON, D. C., October 14, 1891.

* * * * *

TO Hon. A. D. Hazen,/ Third Assistant Postmaster General,/ Washington, D. C.

Sir:

Your favor of the 12th inst., stating that the Postmaster General contemplates obtaining extra supplies of two new sizes of postal cards, through the machinery of this Office, and asking me to submit an estimate of the cost of doing the work, came duly to hand.

In reply I have the honor to state that I will undertake the work of printing an extra supply of the cards in question.

The estimated cost of printing the cards, on cardboard, to be furnished by your Department, banding them in packs of 25, and putting them into pasteboard boxes, (to be supplied by the Post Office Department,) each containing 20 packs, is as follows, the work to commence at once:

Sample A, 2 $\frac{15}{16}$ x $4\frac{5}{8}$ inches, \$1.05 per thousand.

Sample C, $3\frac{3}{4}$ x $6\frac{1}{8}$ inches, \$1.06 per thousand.

Should the Postmaster General decide to place the work here, for the card measuring 2 $\frac{5}{16}$ x $4\frac{5}{8}$ inches, cardboard $29\frac{1}{2}$ x 42 inches, and 200 steel relief plates, would be required.

For the card, $3\frac{3}{4}$ x $6\frac{1}{8}$ inches, cardboard measuring $30\frac{1}{4}$ x $43\frac{1}{8}$ inches, and 168 relief plates, would be required.

This Office has no rotary cutting machines. The cards now used in the Registry business of the Postal Service are cut on a Guillotine Cutting Machine; but I have had samples of these carefully cut, in order that you may see the character of work done on them, if you deem it worth while to call here, for that purpose.

Very respectfully,/ (Sgd.) F. W. Palmer/ Public Printer.

* * * * *



UX10E-A.

Ulyses S. Grant

UX10E-A. One Cent.

Recess engraving of die essay.

Size of engraved oval 18.5 x 22mm.

- a. On stiff white bond paper .005" thick about 36 x 37mm. (1 known)
- 69 o/5 black



UX10E-B.

Ulyses S. Grant

UX10E-B. Untrimmed relief engraved die essay, later completed for reply card.
Size of engraved oval 22 x 27mm.

- a. On white wove paper .004" thick about 36 x 43mm. (2 known)
69 o/5 black



UX10E-C.

UX10E-C. Untrimmed relief engraved die essay of rejected head and wreath. Size
of engraved oval 19 x 24mm.

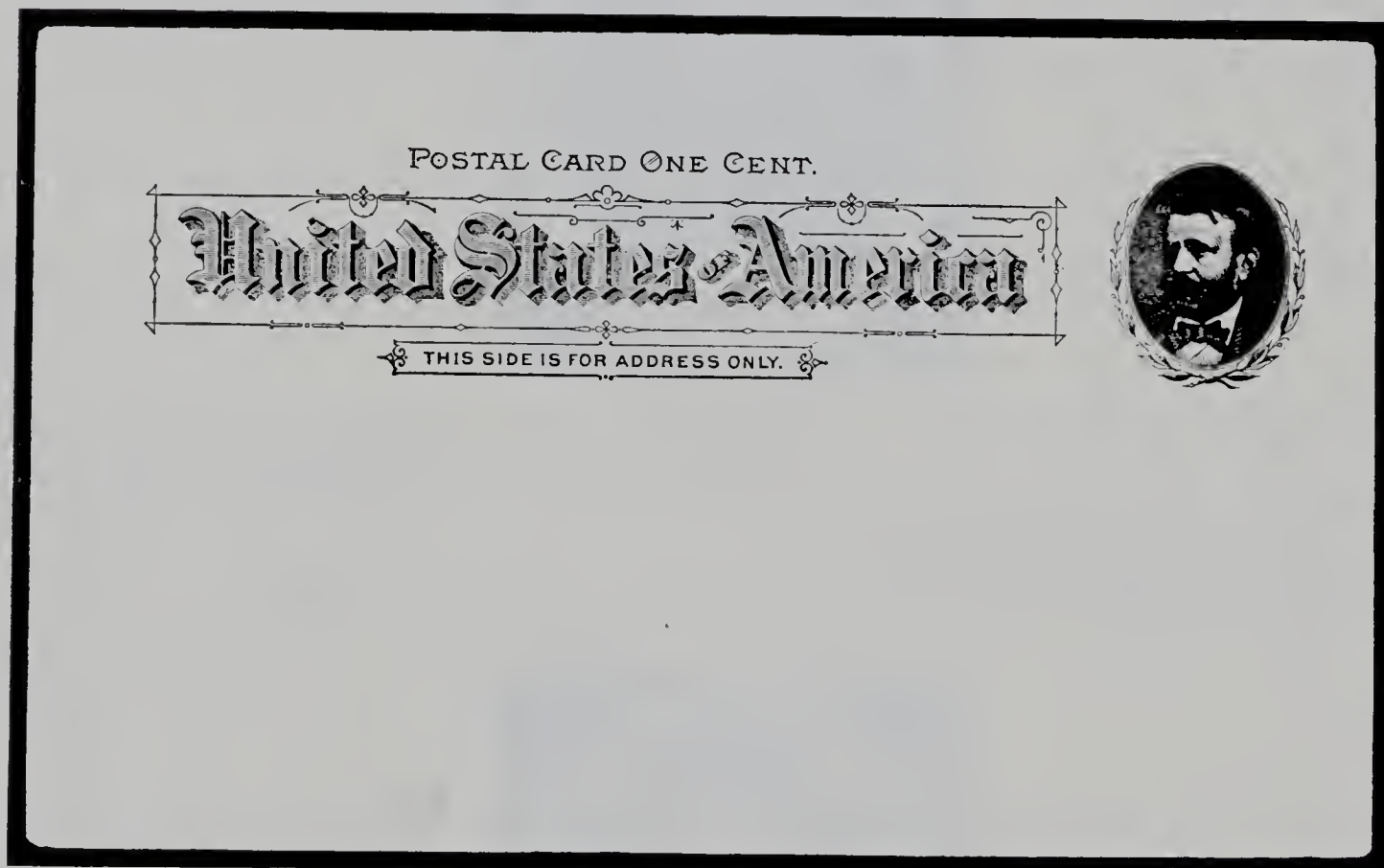
- a. On white wove paper .004" thick about 43 x 51 mm. (1 known)
69 o/5 black



UX10E-D

UX10E-Db. Untrimmed relief engraving of accepted design. Size of engraved oval 19 x 24mm.

b. On white wove paper .004" thick about 37 x 45mm. (1 known)
69 o/5 black



UX10

Ulyses S. Grant

The UX10 black postal card 155 x 95 mm printed in sheets of 64 cards, and the UX11 blue postal card 117 x 75 mm printed in sheets of 100, were both "Approved for design and color of ink Jan. 29, 1890 by Wm. M. Meredith, Chief B. E. & P." and also by the Postmaster General, as stated in the following letter.

TREASURY DEPARTMENT Bureau of Engraving and Printing, January 30, 1890.

TO Hon. A. D. Hazen, Third Assistant Postmaster General.

SIR:—

I have the honor to transmit herewith a sample each of the large and the small postal cards, approved for design and color of ink by the Postmaster General the 29th instant. The dies for printing the cards will be ready for shipment in a fortnight from that date. Please give instructions as to where they shall be sent.

Respectfully yours,

(Sgd.) Wm. M. Meredith, Chief of Bureau.

Daggett produced the big card of 1891 (UX10) which bore a picture of Grant. This card measured 155 x 95 mm. and under the regulations of the Universal Postal Union, it was too large for use in the International mails.

In the same year, the smallest card (UX11) we ever had appeared printed in blue. This card measured 117 x 75 mm.

UX10 Proofs?

The only proofs of UX10 that I have seen are, no doubt, printer's waste which exist on issued cardboard as Scott's "UX10b. Double impression, one inverted." Also with double impression inverted which I have with the double inverted impressions in

three different locations, indicating at least three sheets. I also have a card with a double impression on the lower half of the card and with three more impressions inverted on the upper half of the card!

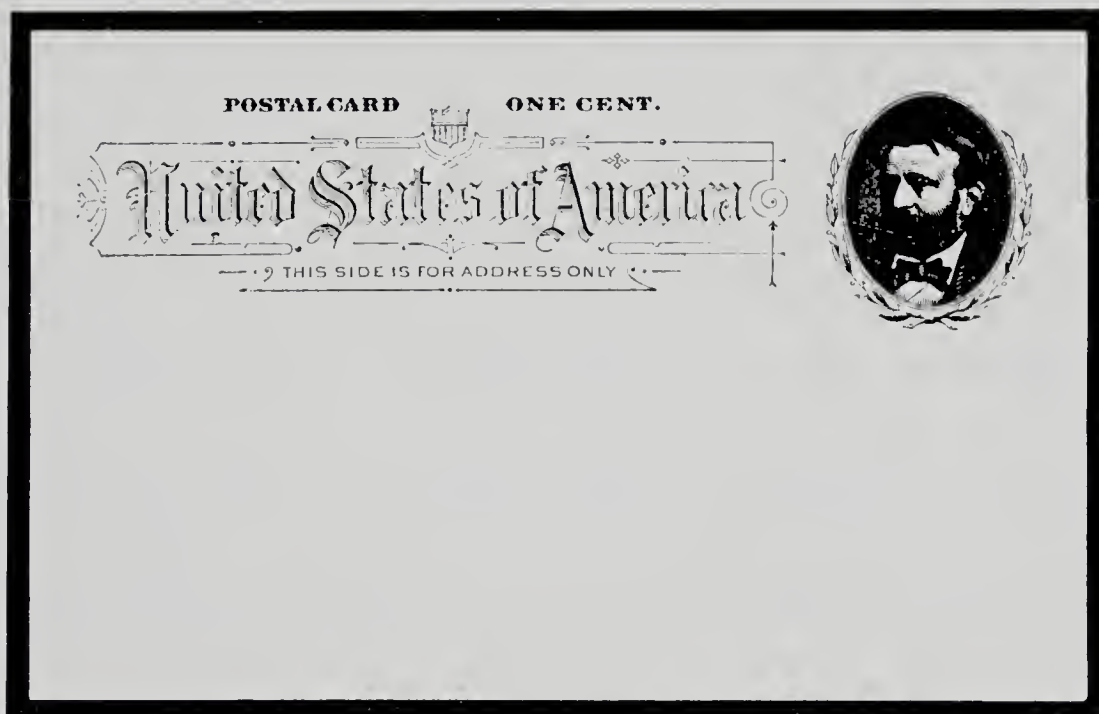
Specimen Cards

UX10S-E. Issued card on 19 e/2 dull v. pale y-o-yellow cardboard .0125" thick with Type E Specimen in black, handstamped 155 x 95mm.
69 m/5 gray-black

1890 Issued Cards UX10

- UX10.a.** On 19 e/2 dull v. pale y-o-yellow cardboard .0125" thick 155 x 95mm.
69 m/5 gray-black
- b.** On 19 c/2 dull v. light y-o-yellow cardboard .0135" thick 155 x 95mm.
69 o/5 black

The "Ladies Size Card" UX11



UX11

Trial Color Proofs

UX11TC. Typographed.

- 3.** Plate proof on very soft white wove paper .003" thick with strong diagonal mesh, trimmed to 118 x 76mm. (Several known)
69 m/5 gray-black
- 4a.** Plate proof on white finely mottled opaque cardboard .013" thick showing typograph impression on back pressed cut 119 x 75mm.
69 m/5 gray-black
69 m/5 block of 4 cut 237 x 150mm.
- b.** 69 o/5 black
- c.** Plate proof on white finely mottled opaque cardboard .013" thick pressed cut 119 x 83mm.
69 m/5 gray-black

(To be continued.)

A Word From The New Editor

Even a casual perusal of the files of the ESSAY PROOF JOURNAL is convincing evidence that our publication has set a very high standard of content and editorial ability. As the newly appointed editor I view this background with all due respect and, perhaps, a little apprehension. It will not be an easy task to maintain the scholarly level which has characterized these pages. Certainly your editor must rely heavily upon past contributors and appeal to new writers if he is to perform the appointed task.

It is not intended by myself that any drastic changes shall be made in E-P nor, I am sure, are any such desired by the membership of our society.

However, a new editor does have ideas and does bring new enthusiasm to his task. It is hoped, for instance, that the serious studies that appear in E-P may be balanced a little more by the inclusion of articles in a more popular vein. Articles in which the author adopts the romantic side of the story he has to tell as the angle from which he directs his remarks. For instance, an article dealing with the Essays and Proofs of Timbromania could be written from two points of view. It could set down the dry facts of the various issues and recite the various documents and incidents which lead up to the creation of each item. Such would, indeed, be a scholarly piece of research and would constitute a "source" article to serve future students for the years ahead. We need, and shall continue to publish such material. It is the stuff that has given backbone to our publication and has made it respected throughout the philatelic world.

But just as the most serious scientists must find some relaxing moments, we too need something of lighter vein.

There are, of course, many such stories behind the issuing of essays and proofs. Indeed, because Essays and Proofs deal with the creation of things there is unquestionably a wealth of such folklore that can, and should, be unearthed to give glamour to our hobby.

Discovery of a Beautiful Collection

Let me relate a personal incident along these lines. One that is not concerned with the study of facts about stamps but which indeed lends considerable interest to Julian Gros' collection of Essays and Proofs of United States revenue stamps. This would be the collection that was prepared and presented to George Boutwell, who had been Secretary of the Interior following the Civil War. It is a beautiful collection in which blocks of four of all of the revenue stamps issued during the tenure of Mr. Boutwell had been mounted on large cardboard pages, and the whole bound into a beautiful tome with gold tooled covers. A special place had been carved for each block after the fashion prevalent in those times of mounting photographs.

Many members of our society have seen and admired this very beautiful collection and, indeed, it has been mentioned on several occasions in our JOURNAL.

What was not known to Julian, or to any one else, was how this collection came into the hands of philatelists. It is a personal story in which your new editor played a leading part with his wife as the leading lady. The time was the National Stamp Exhibition being held in Boston in 1930. Your editor was in charge of the booth of the old Scott Stamp & Coin Company. The backdrop of the booth featured a Pony Express rider above which the firm's name and below the slogan "Philatelic Headquarters Since 1860." Your editor was conversing with a lady who had introduced herself and explained that she had noted the sign and as it was always her custom to go to headquarters for anything she wished, this was the reason for her presence at our booth. (Incidentally a moral to dealers—get a good slogan!) Your editor listened politely but as the visitor waxed garrulous found his attention wavering to others who were obviously wishing to talk with him. In fact your editor all but turned away as the old lady continued the recital of the collection of stamps that belonged to her "Cousin Georgiana." "It has a yellow stamp that says "internal revenue" . . . she was saying and describing, apparently, every stamp in the collection. Unimpressed, your editor was searching his mind in an

endeavor to find a polite way to excuse himself when his consciousness was rudely awakened by the words “. . . and one very beautiful large stamp that says five thousand dollars!”

The words “revenue” and “Five Thousand Dollars” could mean only one thing to a philatelist—the essay! Your editor was all ears. Where was the collection? Was it for sale? Would the lady bring it to the booth for inspection? The collection was for sale. But the lady would not bring it to the booth. She could not, she advised, because it weighed over sixty pounds. But if one had a car she would be glad to take him where the collection was. Your editor had a car and an appointment was made for the following morning. Now the lady he was dealing with, who was about sixty years of age, apparently did not often have opportunity to ride in a car. Her first question on meeting your editor was did he know much about Massachusetts. He assured her that while both his wife and himself had been born in Massachusetts neither of them were over familiar with the State. “Good,” she said, “we can see some of the country on our way to Cousin Georgiana’s.” They did indeed see some of the country. Their guide knew the way well. They left the hotel at nine in the morning and it was not until four hours later that they arrived at their destination. All of the way the little old lady kept up a barrage of talk which had both your editor and his wife all but hanging on the ropes, and wishing they hadn’t come. Their destination proved to be a very old fashioned house on the main street of a small New England town. They only saw the downstairs rooms which had been stripped clean of everything. No rugs, no furniture excepting a row of old chairs that extended from one room to the front hall—placed side by side in a continuous row—and even the wall paper had been stripped off. They entered the hall unannounced and waited for “Cousin Georgiana” whom their guide called for loudly as she announced “we are here!” While waiting their guide explained the absence of rugs, furniture and wall paper. All taken by antique collectors she said—everything in the house had thus been sold. Everything, that is, except the stamp collection. When “Cousin Georgiana” eventually appeared—a very old lady well past eighty—the reason for the row of chairs was quite obvious. The venerable woman needed them to help her walk from room to room. All graciousness in the style of 19th century hospitality, the visitors were ushered into the one room where “Cousin Georgiana” evidently spent most of her reclining days. Briefly the guide explained our presence and we were invited to inspect the collection itself which was in the adjoining room on a marble topped table. The only piece of furniture in this room and quite apparently left there to hold the collection, which we have already described.

It was impossible to ascertain the value on the spot and permission was requested to take the collection to New York where it could properly be appraised. That, of course, brought up a problem. “Cousin Georgiana” was reluctant to let the collection go out on such casual acquaintance. While we conversed in some way it was mentioned that your editor’s wife was born in Lowell. That did the trick. “Cousin Georgiana” was quite convinced that a “Lowell girl” was to be trusted. (Fact that the editor had been born in Chelsea made no impression. Second moral—make sure you are born in the right place!) We could take the collection!

In due course the collection was sold to the late Beverly S. King and “Cousin Georgiana” received a very handsome price. Julian Gros, the present owner, acquired it after the death of Mr. King.

“Cousin Georgiana” was, in fact, Mrs. Georgiana Boutwell who had survived her husband by many years, a venerable and fine lady of a long lost aristocracy.

Julian Gros, present owner of the collection is, of course, the fellow who sends us those disagreeable notices about unpaid dues; Treasurer of the Essay Proof Society.

And, oh yes, this business having been transacted, the guide had the editor and his wife, plus the collection, back in the hotel in less than one hour. Whenever your editor recalls this incident he wonders just where we travelled that took us four hours to get there!—P. H. T.

In Memoriam

Robert P. Hackett, E.P.S. 144

Robert P. Hackett, E. P. S. 144, died suddenly at Whitefield, New Hampshire on October 1, 1952 of heart failure. A few weeks before he had fallen from a shed roof and that probably was the cause of death while recuperating in the White Mountains. Being away from home it is probable that he did not then know of his winning for the third time the Smeltzer Cup permanently, at the A. P. S. Exhibition in September at Philadelphia, as reported in our last JOURNAL.

This passing of our greatest present day collector of Essays and Proofs will be deeply felt by our society. He had a very pleasant, gentlemanly and modest personality and took great delight in acquiring and neatly mounting his proofs so that others might enjoy studying them.—C. W. B.

Otis Spencer, E.P.S. 527

Otis Spencer, E. P. S. 527, aged 64, died on November 6, 1952, at Coral Gables, Florida, after an illness of two years. He had collected the stamps of the United States, postage and revenue; Germany and Colonies, and general foreign including covers, in over twenty-five volumes beautifully mounted and much unmounted. He was a real estate agent for Florida property. His wife survives.—C. W. B.

Ignatz Reiner, E.P.S. 303

Ignatz Reiner, E. P. S. 303, age 53, died suddenly on November 29, 1952 while waiting arrival of his wife to accompany him home from the hospital where he had undergone treatment for what apparently had been a minor ailment.

Ignatz Reiner, in addition to being President of the Society of Philatelic Americans, was one of the most active and best known philatelists of this generation. The suddenness of his death has shocked all of his myriad friends and has been a terrible loss to the many philatelic organizations to which he belonged. He is survived by his wife.—P. H. T.

Reports of Chapter Meetings

New York Chapter No. 1

SOL ALTMANN, *Chairman*

KENNETH MINUSE, *Secretary*

Meeting of October 8, 1952. Present:—Altmann, Bailey, Dr. and Mrs. Brazer, Blanchard, Brooks, Capossela, Esternaux, Finkelburg, Gros, Higgins, Holton, Morris, Rochlin, Fred Auerbach and Mrs. Auerbach (Paulette Newmann).

Thomas F. Morris was our first exhibitor, showing essays and proofs of United States and Hawaiian Postal Cards. The U. S. Cards included issues from 1885 to 1918. Of particular interest in this group were progressive vignette proofs and complete cards of the 1898 issue, engraved by Marcus Baldwin, the 1902 issue progress proofs and complete cards of both the rare full face and profile heads, and proofs of progress work on the 1917-18 Lincoln issue, dated a few days apart. The Hawaiian group included 1853 trial colors done in Boston, large trial colors of an envelope stamp, and large Goodall die proofs of Revenues.

Dr. Brazer followed with some additional U. S. Postal Cards, including the 1881 issue printed in many different colors on cards of different colors, also various essays of the McKinley head submitted by different printing concerns, including Tiffany & Co. of New York.

Paulsen Bailey showed some most attractive essays of Costa Rica postage Stamps, submitted by Waterlow of London in a combination of water color wash and built-up vignette models. The members of the Chapter expressed regret that Paulsen will not be able to attend our meetings in the near future, and all wished him success in his scholastic pursuits in Europe.

Dr. Blanchard exhibited a 1902 \$10.00 United States Note with a large buffalo vignette, together with a progress proof of the partially completed note. This note was designed by Ostrander Smith and the buffalo engraved by Marcus Baldwin.

Julian Gros completed the highly varied session by showing a most attractively mounted complete set of the rare Atlanta proofs of the high value State Departments.

The Secretary, who was unable to attend this meeting, is indebted to Robert Holton for this report.

Meeting of November 12, 1952. Present:—Altmann, Blanchard, Brazer, Brooks, Capossela, Esternaux, Higgins, MacNair, Minuse, Morris, Rich, Rochlin, Wray. Also with us was our Society President, Joseph Mandos of Philadelphia.

Mr. Mandos presented a portion of his Nicaragua essays and proofs, which included work of the Hamilton Bank Note Co. The showing included plate proofs of the 1890 issue in multiples and essays and proofs of the issues from 1893 to 1898, some in the progressive stage, also the colorful essays of designs prepared for the envelope stamps. His final showing was a newly found presentation sheet of Guatemala, prepared in 1886 by the American Bank Note Co., containing the complete lithographed issue of that year.

Stephen G. Rich showed material from three countries. From the Union of South Africa he started with a photo of a paste-up model of the 2½d of 1910 and a black die proof of that stamp as issued. Die proofs of the various values of the 1913 Kings Head issue in black, the Mackay essays for this issue, the Harrison Springbok 1926 essays in several colors, and various color trials for the 1926 issue followed. The famous "Escaped Color Trial" of the 6d in 1d colors of the 1926, both unused and used on cover, appeared. From France he showed the proof in black, surcharged *EPREUVE* in red, of the 1869 Newspaper issue, used on a demonstration imitation of an auction placard to show manner of use by Type F-1 precanceling. From Italy he showed the various essays offered for the 1863 issue: (1) the Sparre and Pellas accepted design, which was put into production and then the contract abrogated; (2) various later prints of the Sparre and Pellas clichés; (3) Pellas 2c essays, copied from the U. S. 1c 1861, in various colors; (4) the embossed essays by "RE" of Milan; (5) the later lithographed essays by "RE," and the Ronchi essays, some embossed; (6) the Perrin essay revised from an earlier Sardinia essay; (7) the Thernig embossed figure of Italia essays; (8) the unknown-source postage due essays; and (9) the unknown-source essays for the Rural Postage Dues, showing a horse and rider.

Dr. Blanchard showed a recently published book on lettering by Edward M. Weeks, an interesting feature being the system of spacing. (This book is reviewed in the *ESSAY PROOF JOURNAL* of October 1952, on page 238.) Dr. Blanchard also read a letter dated Feb. 19, 1888, written to Charles H. Hart by James David Smillie regarding his father's (James Smillie's) last engraving, "A Family of Lions," an illustration of which appears in the *ESSAY PROOF JOURNAL* for January 1945. This letter was loaned by D. O. Barrett, Curator of Boys Town PhilaMatic Center. Also shown were proofs of some high denomination bank notes.

Tom Morris showed part of his exhibit which won first award in the Essay-Proof class at the A. P. S. Exhibition in Philadelphia on Sept. 25, 1952. One of the most interesting parts of this exhibit were two pages from the diary of Marcus W. Baldwin, engraver of the vignette on the 24c Air Mail stamp of 1918. (See the *ESSAY PROOF JOURNAL* of October 1952, page 203 for the interesting details of this work.) Mr. Morris also showed a unique large die essay of the 24c vignette, a large die essay of the red frame, a trial color die sunk proof with the frame in red and the vignette in black, and large die sunk proofs of the 1928 2c and 5c Aeronautic stamps and the 65c and 50c Zeppelins, the 65c proof being especially rare.

Meeting of December 10, 1952. Present:—Altmann, Blanchard, Dr. and Mrs. Brazer, Colby, Esternaux, Fernald, Finkelburg, Gros, Higgins, Harrison, Holton, Minuse, Rochlin, Fred Auerbach and Mrs. Auerbach (Paulette Newmann).

It was voted that the usual contribution be made to the Collectors Club for the generous use of their rooms for our meetings during the year, also that the same gratuities as last year be given to each of the two lady caretakers of the Collectors Club for favors rendered the group during the year.

Sylvester Colby showed a very interesting collection of U. S. die and plate proofs that had been prepared by the Bureau of Engraving & Printing for presentation to President Grover Cleveland. The collection consisted of plate proofs on card of all the issues from 1847 through 1887, all of which were in normal colors, also large die proofs of the 1890 issue in normal colors. The collection was beautifully described in hand script and housed in a gold-lettered and tooled leather album.

Dr. Brazer showed a magnificent collection of proofs of the Columbian issue. Each denomination started with an essay, either a water color drawing or a ferrotype, followed by various essays, then die proofs, plate proofs on card and on India paper of various printings and in many colors and shades, both single and multiple pieces. The showing of each value included a final die proof signed by the engravers.

Dr. Blanchard showed two very fine books, one about the Maverick family of engravers by Stephen DeWitt Stephens and the other an American Bank Note Co. presentation book of vignettes to the Rev. Benjamin Watson, D.D. So much time was consumed by the two preceding and interesting exhibits that we were not able to fully appreciate Dr. Blanchard's two books and it is hoped that he will exhibit them again at another meeting.

Society Official Business

Meeting of Board of Directors, November 12, 1952

President Mandos called the Board to order at 5.10 p. m., Nov. 12, 1952, at the Collectors Club, New York, N. Y. The directors present were Messrs. Blanchard, Brazer, Gros, Higgins, Mandos, Morris, Rich and Wray; with a proxy from Mr. Caldwell. Editor-elect Thorp was also in attendance.

On roll call by the recorder, a quorum was established.

The minutes of the Board meeting of Sept. 16 were read and, on motion duly carried, accepted.

Secretary Higgins presented applications Nos. 748 through 753. On motion duly carried, these were accepted subject to the usual period of posting.

Secretary Higgins further presented resignations of Messrs. Bridgman, Hall, Hopping, Price, Taylor, and Mrs. Edith M. Fischer. These were accepted with regret, on motion duly carried. A further resignation from abroad was laid over, for possible adjustment if exchange from that member's country could be secured for payment.

Secretary Higgins further announced the death of member R. P. Hackett, on Oct. 1, 1952.

Treasurer Gros presented his report, as annexed to this copy for filing, showing a cash balance Oct. 31, 1952 of \$3368.54.

Mr. Brazer moved to authorize transfer of all back numbers of the JOURNAL to the custody of Editor-elect Thorp, and that our insurance policy on that material shall be adjusted accordingly. This was carried.

Accounts of Treasurer Gros for \$12.81 and Secretary Higgins for \$7.27, for out of pocket expenses, were presented, and on motion duly carried, ordered paid.

At 6.30 p. m., on motion duly carried, the Board adjourned.

STEPHEN G. RICH, *Board Recorder.*

Meeting of Board of Directors, January 7, 1953

President Mandos called the Board to order at 5.10 p. m., Wednesday, Jan. 7, 1953, at the Collectors Club, New York, N. Y. The directors present were: Messrs. Blanchard, Brazer, Glass, Gros, Higgins, Morris, Mandos, Rich and Wray; with a proxy from Mr. Caldwell. On roll-call by the Secretary, a quorum was established.

The minutes of the Board meeting of Nov. 12, 1952 were read, and with minor verbal changes, accepted on motion duly carried.

Mr. Morris reported that the transfer of the stock of back numbers of the JOURNAL to the custody of Mr. Thorp had been arranged. Mr. Higgins as Secretary stated that he had not yet had any word that the transfer had actually been made.

Secretary Higgins presented applications Nos. 754 through 766. On motion duly carried, these were accepted subject to the usual period of posting, effective at the appropriate date in each case.

Secretary Higgins further reported the deaths of members John S. O'Meara, Ignatz Reiner, and Otis Spencer. The Board stood in silence in respect to their memories.

Treasurer Gros presented his report, as annexed to the file copy of these minutes, showing a cash balance of \$3074.97 on Dec. 31, 1952. He presented the matter of the 22 members not yet paid for the current year: various members of the Board agreed to contact these and secure dues payment if possible, since many of these are "hardy perennial" slow payers of dues who would resent merely being dropped.

On motion duly carried, the Treasurer's report was accepted with thanks.

The Recruiting Committee presented a report, requesting authorization to continue advertising, to the extent of \$25.00 total expenditure, in Stamps, The Bureau Specialist, Western Stamp Collector and Mekeel's Weekly. On motion unanimously carried, the proposed action and expenditure were authorized.

On motion duly carried, unanimously, the Board directed:

That the next Convention of this Society be held in New York, at the Collectors Club, in June 1953, the exact date to be arranged.

On motion duly carried, the next Board meeting was set for March 12, 1953.

Former Editor Blanchard reported that Editor Thorp had visited him in December; and that he is sending Mr. Thorp all mss. or other copy as received.

At 6.20 p. m., on motion duly carried, the Board adjourned.

STEPHEN G. RICH, *Board Recorder.*

Secretary's Report

BY ALBERT H. HIGGINS, *Secretary*

70 University Place, New York 3, N. Y.

Members Admitted

No.	
746	Sylvor, Leo J., 540 West 21 St., New York 11, N. Y. (U. S., President Harding.)
747	Barovick, Fred, 951 Carroll St., Brooklyn 25, N. Y. (Souvenir sheets and proofs of same.)
748	Nagy, Stephen K., Jr., 8 South 18th St., Philadelphia 3, Pa. (No specialty stated.)
749	Frederick, Harold K., Box 4101 Carrollton Station, New Orleans 18, La. (Guatemala.)
750	Hurt, I. L., 137 Frankland Road, Croxley Green, Herts, England. (Private and Local Posts.)
751	Fichter, Herb, 1602 Abingdon Drive, Alexandria, Va. (No specialty stated.)

Applications Received

752	Pustel, Gabriel, 237 Valley St., Lawrence, Mass. (No specialty stated.) By A. H. Higgins.
753	Carey, R. M., 1880 Clifton Ave., Springfield, Ohio. (3c 1851 & 1857) By C. W. Brazer.
754	Dollinger, Mel K., 5 Wickham Place, San Mateo, Calif. (U. S. Essays & Proofs.) By A. H. Higgins.
755	Jacobs, Dr. Lionel J. W., 524 Atchison St., Pasadena 6, Calif. (U. S. 19th Century Essays & Proofs.) By C. W. Brazer.
756	Embon, Daniel G., 408 Lafayette Ave., Prospect Park, Pa. (Chile.) By J. Mandos.
757	Deterling, Ralph A., Jr., 140 Cabrini Blvd., New York 33, N. Y. (U. S.) By T. F. Morris.
758	Check, Francis J., 237 E. Cooke Road, Columbus 14, Ohio. (U. S. Postal Cards.) By C. W. Brazer.
759	Hunt, Paul E., 4172 W. Avenue 41, Los Angeles 65, Calif. (Cook Islands and Gibraltar.) By A. H. Higgins.
760	Minnigerode, Meade, 9 Little Point St., Essex, Conn. (U. S. 1847-1893.) By C. W. Brazer.
761	Baskerville, Jack Alan, 2110 - 4th St., Bremerton, Wash. (Blocks, Plate Blocks, FDC's and Singles.) By A. H. Higgins.
762	Haslett, John W., Hudson View Gardens, New York 33, N. Y. (U. S. Unused.) By A. H. Higgins.
763	Ascher, Lawrence, 22 West 15th St., New York 11, N. Y. (U. S.) By J. F. Gros.
764	Brodie, Scott, 6 Circle Drive, Martinsville, Va. (U. S.) By T. F. Morris.
765	Loizeaux, Elie T., 45 Wilmot Road, New Rochelle, N. Y. (No specialty stated.) By T. F. Morris.

Change of Address

686	Ambrose, J. Lloyd, to 909 Rio Vista Circle, S. W., Albuquerque, N. Mex.
63C	Barrett, D. O., to Curator, PhilaMatic Center, Boys Town, Nebr.
641	Davis, Bernard, to 2041 N. Broad St., Philadelphia 22, Pa.
154	Gates, Henry, to Box 1094, Pittsburgh 30, Pa.
726	Gundersen, George A., to 975 Gladstone Ave., Ottawa, Ontario, Canada.
16C	Hennan, Clarence, M.D., to 7602 Paxton Ave., Chicago 49, Ill.
517	Okon, H. C., to P. O. Box 316, Clifton, N. J.
687	Serebrakian, Souren, to 15 Park Row, New York 38, N. Y.
151	Pope, John D., III, to 4 St. James Court, Webster Groves 19, Mo.
161	Serphos, Norman, to 114 Liberty St., New York 6, N. Y.
663	Simpson, Robert C., to Detroit 35, Mich.

Resignations Accepted

704	Bridgman, Charles F.	691	Hopping, Daniel M. C.
582	Fisher, Mrs. Edith M.	716	Price, T. M.
503	Hall, Charles E.		

Deceased

114	Hackett, Robert P.	303	Reiner, Ignatz
372	O'Meara, John S.	527	Spencer, Otis

Enumeration of Membership

Number reported in JOURNAL No. 36	382
Gains	6
Losses	9
Net Membership reported in this JOURNAL, No. 37	379
Non-member subscribers to the JOURNAL	6

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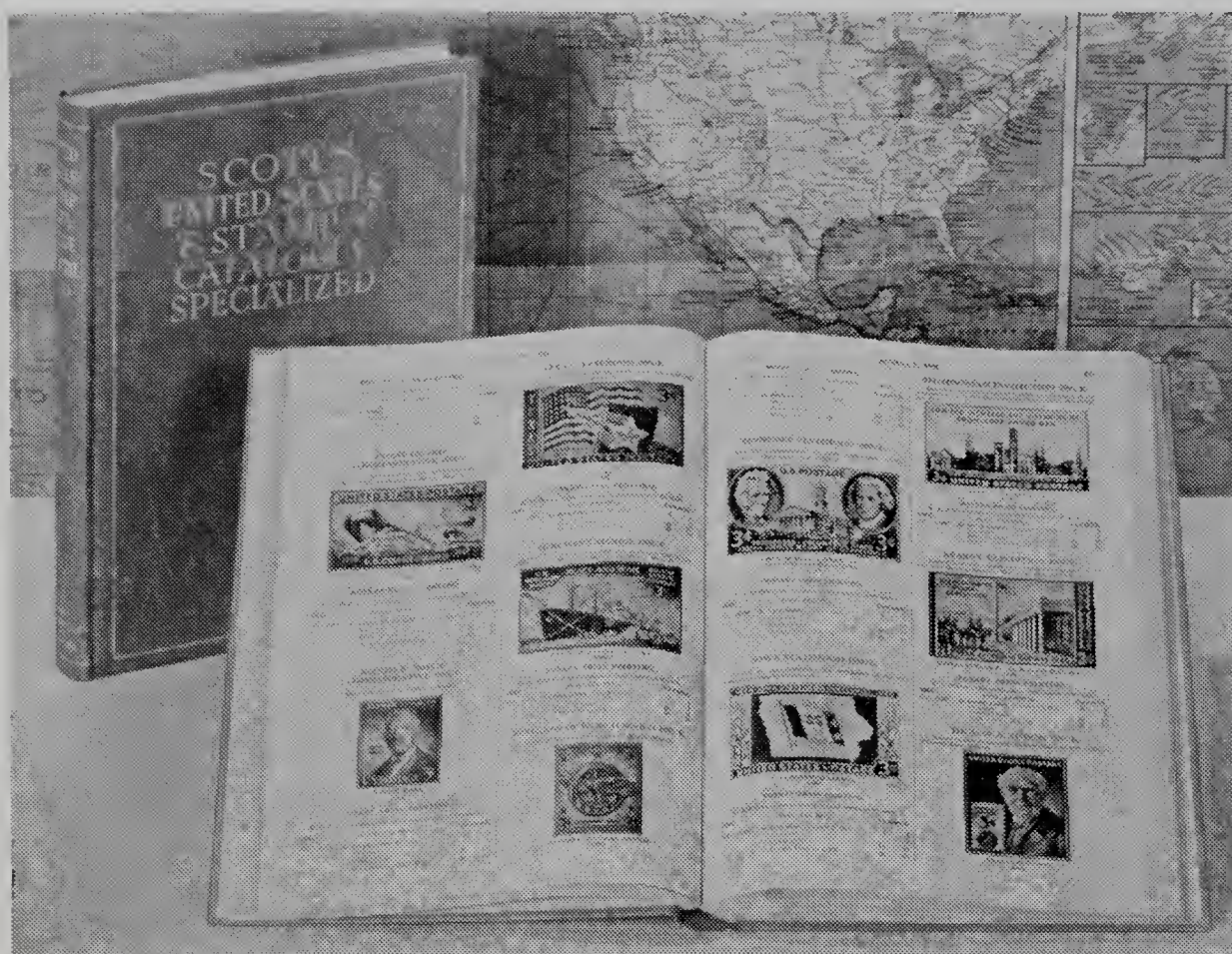
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(cat. \$300)



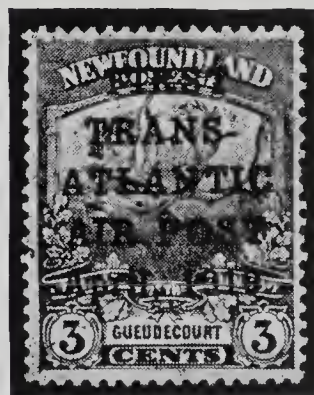
#229a Great Britain, \$250
(cat. \$300)



#75 Rhodesia, \$127.50
(cat. \$125)



#161 Samoa, \$72.50
(cat. \$80)



#C1 Newfoundland,
\$1800 (cat. \$2200)



#109 Natal, \$200
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